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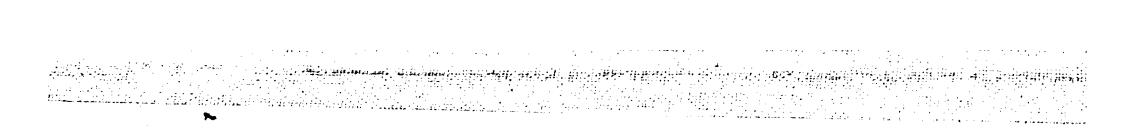

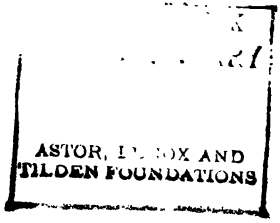
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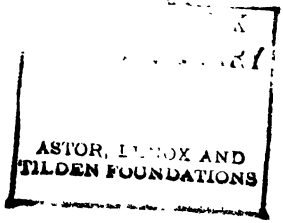
ASTOR, LENOX AND
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DAVID A. MITCHELL.

CHESS

BY

DAVID A. MITCHELL

AUTHOR OF

"CHECKERS," ETC.

THE BEST BEGINNERS MANUAL EVER MADE. THE BOOK IS A MODEL OF CLEARNESS. THERE ARE MANY EXCELLENT DIAGRAMS AND SCORES OF PROBLEMS.

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Chess

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INTRODUCTORY NOTE

AMONG the famous chess players mentioned in this book are Dr. Emanuel Lasker, William Steinitz, Frank J. Marshall, the American master, and Jose R. Capablanca, the expert Cuban player. By winning the world's chess championship in 1894 from William Steinitz, who held the title for twenty-eight years, Lasker accomplished a feat which not only surprised the chess world, but it had a serious effect upon his adversary, who it is said never played as well after he lost the title. The score of the match was Lasker, 10; Steinitz, 5, while three games were drawn.

Frank J. Marshall, the Brooklyn master, won the American championship in 1909 from Jackson W. Showalter of Kentucky. Marshall won seven, Showalter scored two, and twelve games were declared drawn.

Jose R. Capablanca, the brilliant Cuban player, has established a remarkable record. He has participated in tournaments wherein the strongest masters in the world were entered, and in the majority of these he has emerged at the top of the ladder.

CHESS

CHAPTER I

FOR THE BEGINNER

THE BOARD

THE game of chess is played on a board of sixty-four squares of black and white alternate colors. It is similar to the board used in checkers, but in chess all of the squares are played on. The board must be placed so that the white square is in the lower right-hand corner.

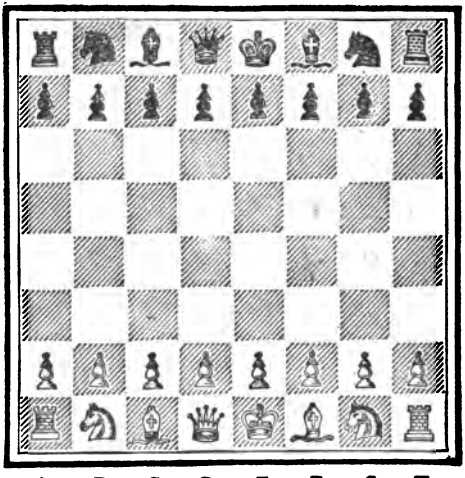
Chess is a mimic battle between two armies. There are sixteen chessmen on each side, viz.: eight Pawns, two Knights, two Bishops, two Rooks, one King and one Queen are allotted each player at the start of the game. The thirty-two chessmen are placed upon the board as indicated on Diagram A.

Care should be taken by the student to note that in the printed diagrams White always occupies the foot of the board, playing up the board from bottom to top. Black, on the other hand, occupies the top and plays downward. Hence you will see the word "Black" printed at the top of each position pictured in this book, indicating Black's side of the board, and the word "White" at the bottom of each diagram.

The student should be careful in actual play, however, to become accustomed to playing with both the white and black men alternately. Do not accustom yourself to one color. This is a very bad habit and, once formed, is hard to break.

Diagram A

BLACK



A B C D E F G H

WHITE

A = Q Rook	E = King
B = Q Knight	F = K Bishop
C = Q Bishop	G = K Knight
D = Queen	H = K Rook

The Pawns occupy the squares immediately in front of the larger pieces.

The men are of light and dark colors, usually black and white. They are given below as they appear in type:

WHITE		BLACK	
K	.....White King	K	.....Black King
Q	.....White Queen	Q	.....Black Queen
R	.....White Rook	R	.....Black Rook
B	....White Bishop	B	.....Black Bishop
Kt	....White Knight	Kt	....Black Knight
P	.....White Pawn	P	.....Black Pawn

In placing the men on the board, the white Queen is stationed on a white square and the black Queen is placed on a black square, while the adverse Kings occupy squares of opposite colors. The white King on a black square and the black King on a white square.

CARE IN PLACING THE PIECES

Remember that your Queen goes on her color, and your King on the opposite color. Study the chess board and learn the exact position for each piece. An experienced player can recite the squares of the chess board in their proper order from one to sixty-four as easily as a child can name the letters of the alphabet.

This brings us to chess notation:

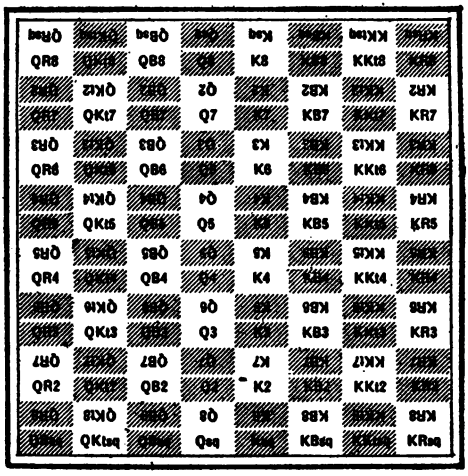
CHESS NOTATION

The American chess notation, or method of lettering the squares and pieces for the recording of games, etc., is slightly confusing to the student. The sixty-four squares are all named, but each square has a double name.

On Diagram B, given below, the squares are lettered and numbered for each side:

DIAGRAM B

BLACK



WHITE

The student will observe that K stands for King, Q for Queen, B for Bishop, R for Rook, Kt for Knight. The

square gets its name from the piece stationed on the first row at the beginning of a file. Look at Diagram B.

You will see that on White's side of the board the fifth square from the left-hand side is marked Ksq., which, of course, means King's Square, the square upon which the King stands at the start of the game. Now count up the file from Ksq. and you find K2, K3, K4, K5, K6, K7 and K8. Again go over to the square occupied by your Rook in the left-hand corner; it is called your QR in notation, meaning Queen's Rook, or the Rook on the Queen's side of the board. Hence the square occupied by the QR becomes QRsq., and we count up the file QR2, QR3, etc., on up to QR8 (Queen's Rook's 8).

Each side has, however, its own system of counting. Studying Diagram B again, you will observe that what is White's KKtsq. (King's Knight's square) is Black's KKt8 (King's Knight's 8), and what is White's KKt8 is Black's KKtsq.

THE GERMAN NOTATION

The German notation is another system of numbering the squares of the chessboard. It is much simpler than our notation and is used in many of the principal countries in the world. Most of the leading chess critics have adopted it for recording problems and positions. See Diagram C.

The learner will note that in the German notation the board is lettered on the files from A to H, and the squares are numbered up the board from 1 to 8. These numbers and letters do not change, as in the English notation, and the squares retain their original numbers and letters, that is, A 1 remains A 1 for both Black and White; the numbers do not reverse when we look at the board from the different sides.

Diagram C

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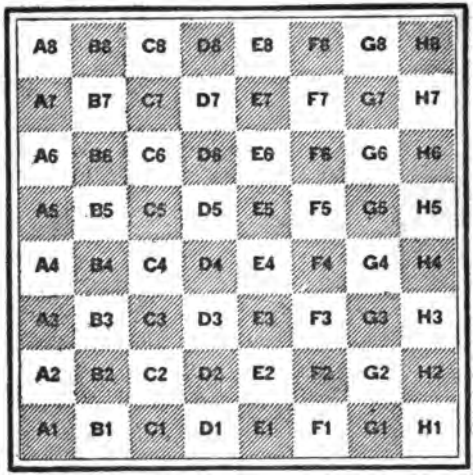


WHITE

GERMAN NOTATION

Many authorities prefer the German notation because of its simplicity, and it is now used largely by problem composers and students in annotating positions.

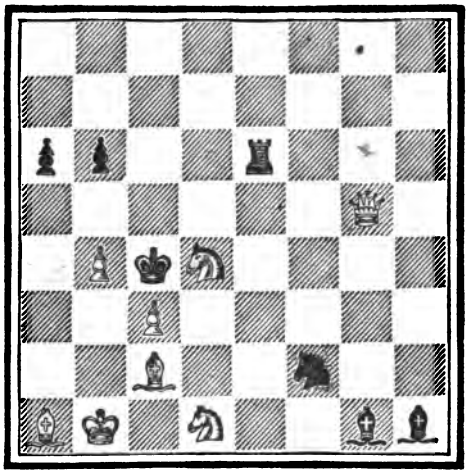
FORSYTH NOTATION

David Forsyth of Glasgow, Scotland, is the inventor of a notation used for recording positions and problems.

For example, take the following diagram:

Specimen Problem

BLACK—7 PIECES



WHITE—8 PIECES

White mates in two moves.
(The key-move to this problem is Q—Kt6.)

Here we have a recent problem by one of America's greatest composers, Frank Gamage, of Westboro, Mass. Given in the Forsyth notation it would read:

8; 8; p p 2 r 3; 6 Q 1; 1 P k S 4; 2 P 5; 2 B 2 s 2; B K 1 S 2 b b.

The explanation of this method is that we start in the upper left-hand corner, and count each line or rank from left to right. We insert figures for the empty squares

and initials for the pieces. Small letters are used for Black's forces and capitals for the White men. The letter S (from the German—Springer) is used to designate a Knight.

Many problemists record their problems in the Forsyth notation when diagrams are not conveniently at hand.

RECORDING GAMES

You have often seen scores of chess games printed in newspapers. Thus—

RUY LOPEZ OPENING

WHITE	BLACK
1. P—K4	1. P—K4
2. Kt—KB3	2. Kt—QB3
3. B—Kt5	3. Kt—KB3

Translated, the above notation reads: 1. Pawn to King's fourth square for White; 1. Pawn to King's fourth square for Black. 2. Knight to King's Bishop's third square for White; 2. Knight' to Queen's Bishop's third square for Black. 3. Bishop to Knight's fifth square for White; 3. Knight to Bishop's third square for Black.

You will agree that writing each move out would require a great deal of space and take much time. Hence the notation. When a capturing move takes place, such as Pawn takes Pawn, it is written thus: P×P, the × indicating the capture.

A thorough knowledge of the chess notation will enable you to play over the brilliant games of the chess masters and to record your own games as played by yourself over the board. It is invaluable to the student. Study it.

MOVEMENTS OF THE PIECES

Turn again to Diagram A. Here the pieces are placed ready to start the game. Take the piece in the lower left-hand corner. It is the QR (Queen's Rook) because it is placed on the Queen's side of the board. All of the pieces counting from Queen's square are the Queen's pieces, and those to the right from King's square are the King's. Thus the White Queen has a QR, QKt, QB and four pawns, viz.: QRP, QKtP, QBP and QP; while the King has also a KR, KKt, KB and his four pawns, viz.: KP, KBP, KKtP and KRP. On the black side the pieces are named in the same manner, after the King or Queen according to the side of the board they occupy.

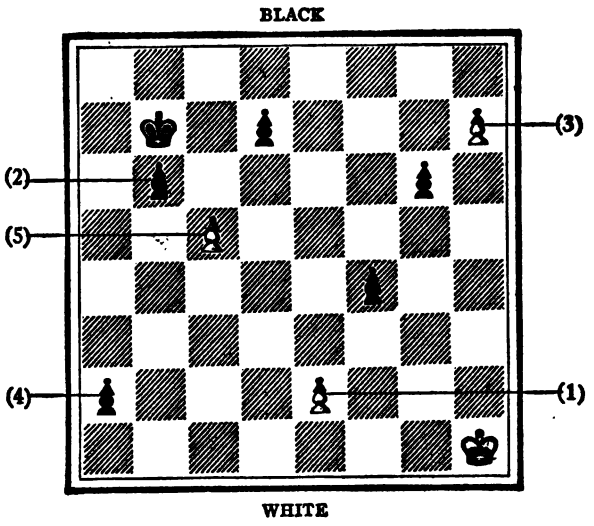
What makes chess more complicated than checkers is the fact that the pieces do not all move alike. The Pawns or foot soldiers move slowly, the Knights or cavalry have a peculiar jump or leap, the Bishops sweep the diagonal squares, while the Rooks move in a straight line along the rank and file. Let us study each piece separately.

THE PAWN

There are eight Pawns on each side. They all move alike, that is, one square at a time, but on the first move, and only when the Pawn has not made a previous move, it may be played two squares. Consult Diagram D:

Champion Lasker says the pawns are the soul of chess. "Struck by the power and scope of the larger pieces, the youthful student ofttimes overlooks the value of the humble Pawn." Remember that the Pawn is an important member of your army, whose real value increases as the game draws to a close. The master who emerges with a Pawn ahead in a close struggle usually wins.

DIAGRAM D



The white Pawn on Diagram D marked (1) has not yet moved from K2. It is the King's Pawn. It may be played one step or two squares. The Pawns move vertically and capture diagonally, and the Pawn is the only piece which does not capture in the direction in which it moves. It is also necessary for the student to learn here that the Pawn always moves forward and never backward.

Look at the black Pawn on Diagram D. We have marked it thus (2). This Pawn has already made a move.

It cannot therefore proceed two squares. It may capture the white Pawn or it may move one step. The former move would be written thus, P×P, and the latter, P—QKt4, as we have learned in Chess Notation.

PAWN PROMOTION

Like a single man in checkers, the Pawn which reaches its eighth square or any eighth square may be promoted to any other piece excepting a King. After it reaches the King row—as we may call it—the Pawn may become a Queen, a Bishop, a Rook or a Knight. In this way a player may have as many Queens, Bishops, Rooks and Knights as he has Pawns to promote. A Pawn cannot remain a Pawn after reaching the so-called King-row.

In Diagram D the white Pawn marked (3) on KR7 has but one step to go in order to claim a piece of a higher denomination. The same applies to the Pawn marked (4) on Black's QR7.

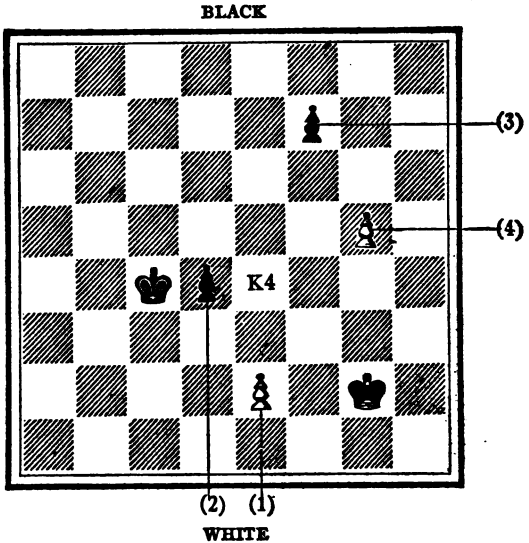
PASSED PAWNS

Expert players often strive to obtain a winning advantage by forcing what is known as a Passed Pawn. That means a Pawn which has evaded the radius of capture by a Pawn of the opposite color. Hence both White's KRP and Black's QRP are Passed Pawns. Note again that Black's Pawn (2) on QKt3, by playing P—QKt4 or P×P, may also become a Passed Pawn, while the white Pawn on QB5 marked (5) may become a Passed Pawn by playing P×P.

P×P E. P.: OR CAPTURING EN PASSANT

The most difficult maneuver of the Pawn is the en passant capture. See Diagram E.

DIAGRAM E



Here, it being White's move, should he elect to play the Pawn (1) on the first move to K4, that is, two squares, Black by the rules of chess is given the privilege of capturing the Pawn, the same as if it had only moved one square to K3, with his Pawn at Black's Q5. So that if it were White's move in the foregoing position and White played first P—K4, Black would be permitted to play P×P e. p., or P×P in passing. In which case Black's Pawn would occupy his K6 (your K3), while you would be minus your KP.

Again, if it is Black's move in Diagram E, and should he play the Pawn (3) two squares, White in turn may capture the Pawn with his Pawn (4) thus, P×P e. p.; the result of which would station the White Pawn on KB6, and the Black side would lose his KBP.

A Pawn cannot, however, be taken en passant by a piece other than a Pawn. The rule applies only to the Pawns. It is a sort of a provision in order that a Pawn may not escape another Pawn without its opponent being given the option of capturing it. Remember, the rule never applies to pieces of a higher denomination and, that the capture can take place only when either side tries to slip by an adverse Pawn or Pawns with his Pawn on its initial move.

The en passant capture must, however, be made immediately after a Pawn has in this way passed another Pawn.

THE KNIGHT

The Knight is a horse, both in looks and in movement. His move makes him by far the most difficult of all the pieces to master. It is a peculiar sort of a maneuver, in which the piece has the power to go two squares in one direction and one square at right angles, or one square in one direction and two in the other. The Knight has the power of leaping or jumping over his own pieces or those of the opposite color. Diagram F shows the Knight.

The Knight in the hands of an experienced player can be made to perform astonishingly. He leaps in and out amid the mass of pieces and Pawns of both colors, capturing, attacking, and defending with a movement peculiar to his kind. It frequently happens that you are enabled to straddle two pieces of greater value with the Knight, and thus win what is called the "Exchange."

Diagram F

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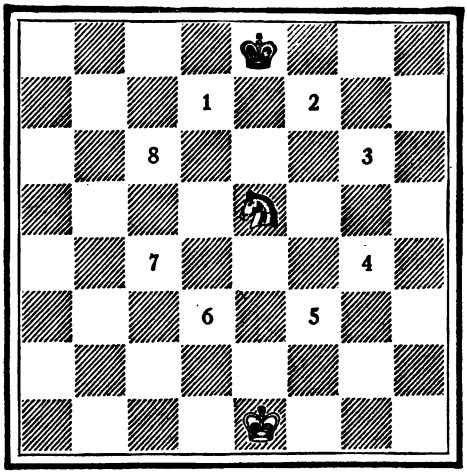

WHITE

Stationed upon his K5 square the White Knight has the power of moving to any of the squares marked 1, 2, 3, 4, 5, 6, 7 and 8. Thus, a Knight so placed commands eight squares. The Knight captures where he lands, but he cannot move, of course, to a square occupied by a piece of his own color. See Diagram G.

The peculiar movement of the Knight makes it essential for the beginner to give careful study to this piece. Note the circular path which the Knight covers.

DIAGRAM G

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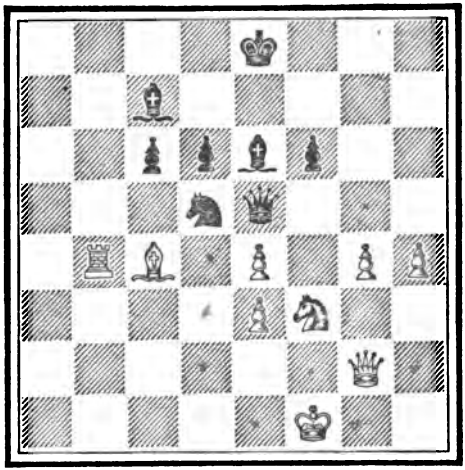

WHITE

Suppose it is White's move in the foregoing position, and let us say he must move the Knight at KB3. How many possible moves has the Knight at his disposal? He cannot go to KR4 because his KRP occupies that square. He can play, however, to KKt5, Kt×Q, Kt—Q4, Kt—Q2, Kt—Ksq, Kt—KKtsq. or Kt—KR2. Hence he has seven moves to select from.

Next let us take the Black Knight on Black's Q4. He has exactly six moves at his disposal. He may move to his QKt3, Kt×R, Kt—QB6, Kt×Pch., Kt—KB5 and Kt—K2. Note that he cannot go to either his QB2 or

KB3, because those squares are occupied by pieces of the same color, while he may capture the White Rook and White Pawn. Note also that the Knight always moves to a square of an opposite color, from white to black or from black to white.

THE BISHOP

Unlike the Knight, the Bishop's move is quite easy to learn. It moves any distance diagonally, forward or backward, but cannot leap like the Knight. Its course must be unobstructed. It captures wherever it has a right to move. See Diagram H subjoined.

DIAGRAM H

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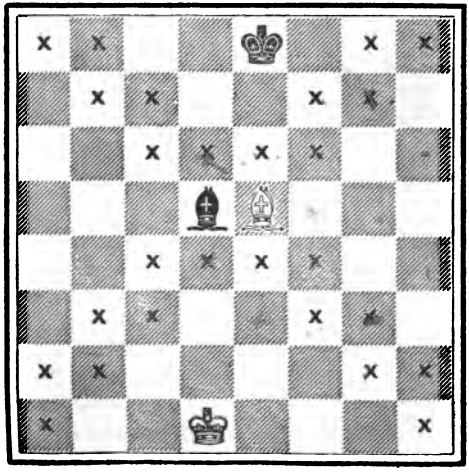

WHITE

You will see that the Bishops, stationed in the center of the board, have command of the squares marked with an ×. Hence each Bishop has as many as thirteen squares upon which to move, and they may play along the diagonals to any square upon which the × appears.

The Bishops, however, never leave the color of the squares upon which they start. The White King's Bishop will always be found on a white square, the Black King's Bishop on a black square, etc.

THE ROOK

The Rook plays a most important part in the game. It is a powerful piece, second only to the Queen, which is the strongest piece on the board. The Rook moves at right angles any distance, captures as it moves, forward, backward or sideways, but never diagonally. On the appended Diagram I the Rook's move is illustrated.

Many players have given the Rook the name of Castle. This is not correct, and is, to say the least, confusing to the beginner, inasmuch as we have a term called "Castles" which is applied to a particular movement in which the King is placed in safety. This is described elsewhere in this book.

The sacrifice of a Rook for a Bishop (although not an even exchange) is at times made by expert players. They figure that if they can secure a better position by giving up the piece of greater denomination, especially if they obtain a passed Pawn (see Passed Pawn elsewhere), then the sacrifice can safely be made. It all depends upon position and judgment, which you will acquire as your knowledge of the mental game and experience in chess combinations increases.

Diagram I

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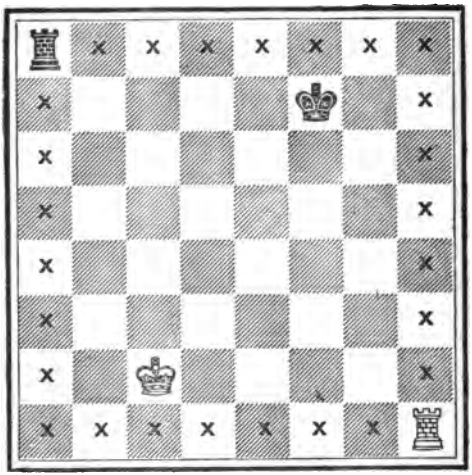


WHITE

Here the Rooks, from their original positions in the corners of the board, may move to any of the squares marked with an ×. You will see they each thus control fourteen squares. No matter where he stands, the Rook always may move straight up and down or straight across the board.

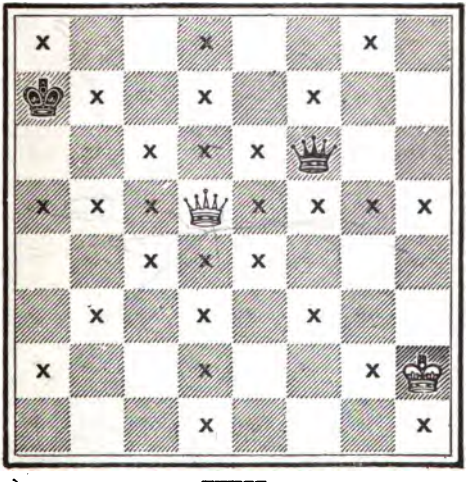
The Rook is a valuable piece in the end-game when the minor pieces and Pawns have been reduced or exchanged, and the Rooks become powerful in shutting off the adverse Kings.

THE QUEEN

The Queen is the most powerful piece on the board. It combines the move of the Rook and Bishop. The Queen moves any distance forward, backward or diagonally, and captures wherever it has a right to move. On Diagram J the movement of the Queen is illustrated:

DIAGRAM J

BLACK



WHITE

Note the White Queen (1) on Q5. It controls the squares marked with an ×. Hence it may move to any one of the twenty-seven squares so marked. Suppose you take the Black Queen (2) on Black's KB3. How many

squares does it control? We leave this to the student to determine.

THE KING

The King is virtually the commanding officer of your army of chess pieces. Keep that in mind, for a commanding officer is usually made to surrender and is seldom captured in actual warfare, and never in the game of chess. The King can never be captured. The object of the game is to checkmate the King. That is, to surround him on all sides with your pieces in such a way that he cannot legally capture your pieces, or take the attacking piece, or interpose a piece. Then he is checkmated and the game is over. (See Checkmate.)

The King moves only one square at a time in any direction forward, backward or sideways. He captures wherever he can legally move. The King cannot, however, according to the laws of chess, move to a square commanded by an adverse piece. Nor can the King capture a piece of the opposite color protected by another piece, for by so doing he would be subjecting himself to capture or check, which is contrary to the rules of the game. Remember, a King cannot move into check, that is, he cannot place himself open to capture. See Diagram K.

Great care should be taken by the student to master the general rules pertaining to the King. Take the advice of most authorities and keep your King under cover, away from the fire of the enemy, just as you would protect the general of an army. Remember, that your King should be kept under cover in the early stages of the game, when the contest is young. When you have progressed further with your chess studies you will learn that the King is used to great advantage in the end-game.

DIAGRAM K

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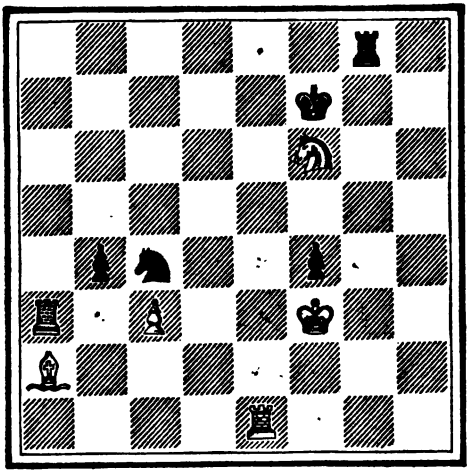


WHITE

The White King on KB3 has only four moves at his disposal. He may play K×P, K—K4, K—K2 or K—B2, but he cannot move to KKt4, KKt3, KKt2 or K3, because by so doing he would be placing himself in check or subject to capture. Study the diagram and determine where the Black King can lawfully move.

Again, note that White cannot play P×P, for the reason that he would be exposing his King to check from the Black Rook, which is unlawful. Neither can Black move his Knight, for then his King would be attacked by the White Bishop.

The fact that a certain square is already commanded by a piece of his own color does not make it possible for the King to move to that square if by thus doing he would be in check. For example, in Diagram K the square KKt4 is commanded by a White Knight. But the White King cannot move to that square, where he would be in check by a Black Rook. This point often puzzles beginners, who are apt to think that in this case the King, being protected from capture by the Knight, cannot be checked by the Rook. This is an error. Study Diagram K carefully. It is important that you master the move of the King with its restrictions.

VALUE OF THE PIECES

Summing up, we find that each piece has a value. That is, the Queen by virtue of its great freedom of movement is worth, say, 10 Pawns; the Rook is worth 5; the Bishop, 3½ and the Knight 3½ Pawns. Of course, this table is merely to teach you how to estimate the value of your pieces.

A Knight or a Bishop is often exchanged for three Pawns; whether it is worth while to make the exchange depends upon your position.

Often the Queen is exchanged for three pieces. Two Rooks for a Queen in most instances is considered an even exchange, but again it depends entirely upon the state of your game.

A Knight for a Bishop is considered an equal exchange. This is the most frequent exchange in chess, and is given in most of our chess openings at one stage or other.

The King is a valuable piece, and may often be used to limit an adversary's moves, but since it cannot be captured it is unnecessary to discuss its worth.

Hence we have determined that the Queen ranks first as the most powerful and valuable piece on the board; the Rook comes second; while the Bishop and Knight tie for third place.

Strictly speaking, the Pawn is not considered a piece, but it is so classed nowadays when counting the chessmen in problems, etc. Hence we say a chess set consists of thirty-two pieces. The Pawn is of least value, but it also is the only participant in the miniature battle which can gain promotion.

CHAPTER II

TERMS USED IN CHESS

When you have mastered the movements of the chessmen, then you are ready to study the terms used in chess.

CHECKMATE

The object of the game of chess is unlike checkers in that you try to force the King to surrender. In checkers the player emerging with the greatest number of pieces usually wins, but in chess, while it is true that we must needs play for a superiority in force, yet the ultimate object of our game is to place our opponent's King under attack from our pieces so that he cannot escape. Then the game is won.

The rule is: When your King is so situated that you cannot move out of check (*i. e.*, cannot avoid capture), capture the checking piece or interpose one of your own force in the path of the attacking piece, then your King is checkmated and your adversary scores the game. When your King is checked by a Knight it is impossible to interpose a piece, as the Knight can jump over it.

CHECK

It is customary to call "check" when you subject your adversary's King to attack by one of your pieces. When the King is checked it must be moved, the checking piece captured or another piece interposed. The student should bear in mind that it is not necessary to call

"check." It is merely a custom, and your opponent is not obliged to inform you when he attacks your king.

J'ADOUBE

Whenever you wish to touch a piece for the purpose of adjusting it you must inform your opponent of your intention by saying "J'adoube" (I adjust) or words to that effect.

TOUCH AND MOVE

When you have touched a piece, unless you say "J'adoube" or words to that effect, you are required to move it if you can legally do so. In the event that the move cannot legally be made, you must move any other piece your adversary selects. If you touch one of your adversary's pieces you must capture it if possible. According to the old rules, and those in common use before the appearance of this book, a player in the event of his making an illegal move was obliged to move his King, but in the revised Standard Laws of Chess, given elsewhere, you will find that the King-move penalty is omitted and has been abolished. Most authorities agreed that the penalty was too severe.

PASSED PAWN

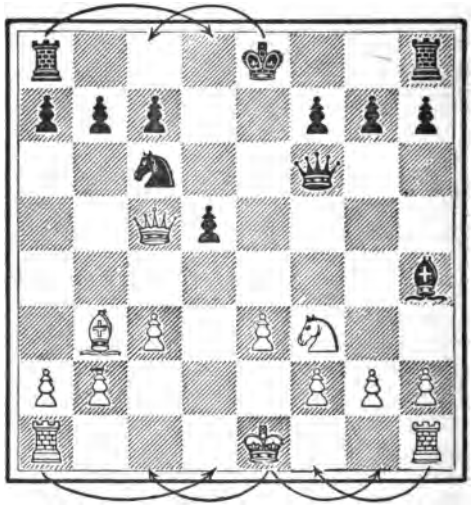
As heretofore described, a Passed Pawn is a Pawn which has advanced beyond the scope of your adversary's Pawns.

CASTLING

Castling is a maneuver which is permitted each player once and once only in the course of a game. The move may take place on the King's side or on the Queen's wing. The diagram appended will serve to illustrate this double move:

Diagram L

BLACK



WHITE

Castling consists of bringing your Rook to the square alongside of your King's square and then placing your King on the other side, but you are required to touch your King first. In the above diagram you will note that White is in a position to castle on either side. He may castle on the King's side by placing his King on KKtsq. and his King's Rook on KBsq. in the one operation. White may also castle on the Queen's side by moving the King to QBsq. and the Queen's Rook to Qsq.

Castling out of check is not permitted, nor are you allowed to castle into check. Take, for example, Black's position in Diagram L. Black may castle on his Queen's side, but not on his King's side, for by so doing he would be moving his King across a square which is attacked by the White Queen.

Castling is permitted only when the squares between the King and Rook are unoccupied, and not threatened by your opponent's pieces, and cannot take place after you have once moved either your King or the Rook with which you intend to castle. See diagram M:

DIAGRAM M

BLACK

WHITE

In chess notation castling on the King's side is indicated by this mark 0–0. Castling on the Queen's side of the board is written 0–0–0.

DRAWN GAME

Whenever a draw, or an equal division of honors, is scored in tourneys each participant adds ½ point to his total of games won and ½ point to the games lost. For example, *A* has a score of 3 games won and 2 lost, while *B* has won 2 and lost 3. *A* then plays *B* and the result is a draw, adding ½ point to each column. We then find that *A's* score is 3½ games won and 2½ lost, while *B's* total is 2½ games won and 3½ lost.

A drawn game implies that neither player wins, but that they share honors. A game is drawn when each player finishes with his King alone; King and two Knights against King; King and Bishop against King. Draws are also scored by agreement between the players. A Perpetual Check or a Stalemate yield a draw.

COUNTING FIFTY MOVES

When your opponent persists in repeatedly giving check, or in making the same line of play, you may demand that the game be limited to 50 moves on each side. If within that limit neither side forces a win, the game is drawn. When you have a lone King on the board you may, according to the rules, insist upon counting from that time, and after 50 moves claim a draw. You may also take advantage of this rule when you emerge with a King and Queen; a King and Rook; a King and Bishop, or a King and Knight, against a stronger or an equal force.

A study of the elementary endings elsewhere in this book will enable you to bring about checkmate in the least

possible number of moves, thereby overcoming the handicap of the 50-move limit, which frequently yields the inferior player a drawn game.

STALEMATE

When you are unable to make a legal move with your King, *i. e.*, without going into check, and are also unable to make any other lawful move, then your King is stalemated and the game is drawn (an even game).

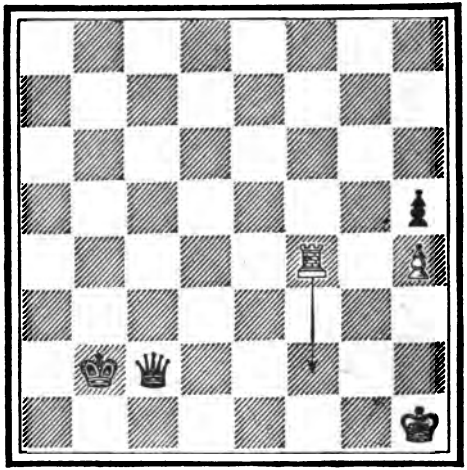
It is the stalemate rule which makes drawn games out of a number of end-games that otherwise would be decided in favor of the player with the superior force. A splendid example of this is when a player emerges in the end-game with a Pawn on the Rook's file, and his adversary has posted his King anywhere on the file in advance of the Pawn. Try as he may, the player with the King and Pawn cannot force his opponent's King out in order to promote his Pawn to a Queen. The player with the Pawn can force the lone King into the corner upon which the Pawn would become a Queen, but the best he can obtain is a stalemate position. This is a common form of draw. Two Knights in the end-game cannot mate owing to the stalemate rule, as you will learn further on in this book.

The stalemate is the last hope of a defeated player. When your adversary has the upper hand you can often profit by this rule.

Often players who are laboring under a disadvantage, through the loss of a piece, etc., either sacrifice their men or succeed in placing the remaining force in such a position that no legal move can be made. In this way they divide the honors. See Diagram N:

DIAGRAM N

BLACK



WHITE

White to play.

You will see that White has much the inferior force. It is therefore to his advantage to play for a draw. He does this by moving R—B2 and Black is obliged to submit to the draw, because he must either take the Rook or exchange. Note that if Black plays Q×R the White King is stalemated.

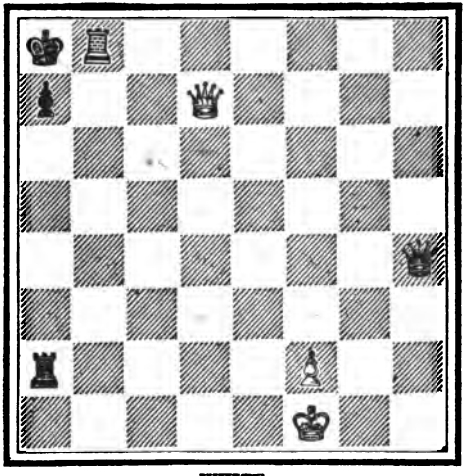
PERPETUAL CHECK

A perpetual check often enables the player on the weaker side to draw the game. It means giving check

constantly, refusing to move any other piece. See Diagram O:

DIAGRAM O

BLACK



WHITE

White to play and draw.

Note that Black has a much stronger force than White in the foregoing position. He threatens checkmate by Q×P. White, however, draws by Q—QB6ch. Black can do nothing but interpose his Rook, then White plays Q—QB8ch., and Black must again interpose his Rook from Kt2 to Ktsq. White repeats the check perpetually from QB6 to QB8 and thus obtains a draw.

DISCOVERED CHECK

A check which is given by the uncovering of a Pawn or Piece is called a discovered check.

DOUBLE CHECK

A double check is a check from two pieces. It must, therefore, be effected with the aid of a discovered check.

Interposing.—To interpose means to play either a piece or pawn between your King and your adversary's attacking piece.

En Prise.—When a piece is subject to capture it is then en prise.

Doubled Pawns.—Two Pawns on one file are Doubled Pawns. Often they prove to be a disadvantage, less frequently an advantage.

Isolated Pawn.—A Pawn is isolated when there are no Pawns on the files adjoining.

Minor Pieces.—The Minor Pieces are the Bishops and Knights.

THE OPPOSITION

Gaining the opposition in chess is like obtaining the move in checkers. You have the opposition in chess when your King is opposite your adversary's King, with only one square intervening, it being your opponent's turn to play.

SIMULTANEOUS CHESS

Experts often are able to play more than a single game of chess at one time. Indeed, the American champion, Frank J. Marshall, has only recently, in Buffalo, played simultaneously 144 games, of which he won 131, drew 12

and lost but one game, thereby creating a new world's record for simultaneous chess.

Previous to this Philadelphia held the record for the largest simultaneous sitting. In an exhibition, managed by the writer, known as the Public Ledger Chess Drive, Marshall played 129 games. He won 97 contests, was defeated by nine opponents and drew with 23 after seven hours' play.

CHAPTER III

THE STANDARD LAWS OF CHESS

JUST at the time this manuscript was in preparation the American Chess Code was undergoing a revision. Hence the entire code with the recent changes is given for the first time in a text-book on chess. We obtained it from the American Chess Bulletin.

REVISED DRAFT OF THE AMERICAN CHESS CODE

Not since 1897, in which year the Manhattan Chess Club copyrighted "The American Chess Code" (identical with "The British Chess Code" of the same year), has any serious attempt been made to amend those laws, which, although adopted by a considerable portion of the clubs and associations in the United States and Canada, nevertheless did not obtain universal vogue on this side of the water. A few flaws here and there were found in due course, pointed out and commented upon, quite in accordance with the intentions of the committee of the Manhattan Chess Club, the members of which prepared the code for American circulation.

It has now finally come to pass that another work of revision has been undertaken in England, the labor falling for the most part upon the shoulders of W. Moffatt, of Stroud, in Gloucestershire, who, however, for that purpose kept himself in close communion with the minds of the leading chess authorities of the British Isles, whose

high standing and earnestness of purpose were a sufficient guarantee of the results arrived at after the most patient attention paid to forms of construction and phraseology.

There is no desire to place upon this new draft the stamp of finality any more than this was the wish of the Manhattan Chess Club's committee, twenty years ago, but rather it is submitted with due diffidence for the approval, or criticism, of the American chess clubs and players, with a view to its ultimate adoption and to the end that the day of the universal code of chess laws may by so much be brought the nearer.

LAWS FOR REGULATION OF GAMES PLAYED OVER THE BOARD

From these laws the King-move penalty is omitted because (1) illegal moves in games of any importance are now of rare occurrence and certainly not intentional; (2) the King-move penalty, involving possibly the loss of the game, is too severe; (3) where there is a time limit the loss of time in making an illegal move, retracting the same and substituting a legal move is sufficient punishment; (4) the King-move penalty may destroy the sequence of play, and (5) in European countries this penalty has been abolished for some years.

1. *Right to First Move.*

In the absence of agreement to a different effect,

(*a*) The player of the White men makes the first move in the game; and

(*b*) In a series of games between the same two players, at one sitting for in one match, no two consecutive games are begun by the same player.

2. *Error as to Board or Men.*

(*a*) If the board is improperly placed, the player whose turn it is to play may require that the misplacement be rectified, but the rectifying must be accomplished by so shifting the men as to preserve the position.

(*b*) If there has been an initial error as to the men placed on the board, or as to the square on which some man was placed, and the error has not been rectified and the game is still not finished by resignation or otherwise, the player whose turn it is to play may require that the game be annulled.

3. *Adjustment.*

A player, in his own turn to play, may adjust any man, White or Black, provided that before touching the man he gives notice of his intention to adjust it.

4. *Touching Men.*

[Touching accidentally, touching in the removal of a man accidentally placed on the board, touching in the replacement of a man which has accidentally been displaced from a square or knocked off the board or overturned—or which, by mistake, has been removed from the board otherwise than, but as if, in making a move—and touching in the fulfilment of any requirement made under this code, are excluded. It is understood that no penalty attaches to the touching of a man which is not on the board and which the player does not, in the same turn to play, place on the board.]

(*a*) If a player, in his own turn to play, touches a man which he can legally move (or take) and does not move (or take) this man, but moves otherwise, his opponent,

before touching a man, may require him to retract the move so made and to move (or take) the aforesaid man.

(*b*) If a player, in his own turn to play, touches his King and also a Rook with which he can legally castle, and does not castle with this Rook but moves otherwise, his opponent, before touching a man, may require him to retract the move so made and to castle with the aforesaid Rook.

(*c*) If a player, in castling, moves and quits the Rook before touching his King, his opponent, before touching a man, may require that the move made with the Rook be treated as a complete move.

(*d*) If a player, in his opponent's turn to play, touches a man, he may be treated, when next it is his own turn to play and if that man is then on the board, as if he had touched it in his own turn.

5. *Illegal Moves.*

If a player, in his own turn to play, makes an illegal move, he must retract this move and may be treated as having touched whatever man or men he touched in making it.

6. *Games Treated as Drawn.*

(*a*) A game in which checkmate has not taken place may, by agreement between the players, be treated as drawn.

(*b*) A game in which stalemate has taken place is treated as drawn.

(*c*) A game is treated as drawn if the player whose turn it is to play claims, before touching a man, that the game be treated as drawn and proves

That the last fifty moves on each side have been made without a capture of a man and without a move of a Pawn; or

That the existing position existed in the game and at the commencement of his turn to play not less than twice before the present turn; or

That, should the game continue, he can subject the adverse King to an endless series of checks.

7. *Games Forfeited or Resigned.*

A player forfeits the game

(*a*) If he wilfully upsets the man or wilfully falsifies the position by removing or adding any man;

(*b*) If, without the consent of his opponent, he uses for the conduct of the game a second board and men;

(*c*) If, without the consent of his opponent, he refers for the conduct of the game to anything printed or written that treats of chess;

(*d*) If, without the consent of his opponent, he requests assistance in the conduct of the game;

(*e*) If he refuses to comply with a legal requirement made by his opponent;

(*f*) If he refuses to abide by the laws of the game:

Provided in any case that the opponent specifies the offense committed, and claims, on the ground of this offense, that the game be forfeited; provided also that the opponent, after knowledge of the offense, has completed no move in the game.

A game which a player has forfeited or resigned is treated as if his opponent had won it.

DEFINITIONS AND FUNDAMENTAL LAWS

1. *The Chessboard and Its Position.*

(*a*) The "chessboard" is a square divided into sixty-four equal squares, of which thirty-two are colored light and thirty-two dark, and no two having a side in common are of the same color. The light squares are called "white" and the dark squares "black."

(*b*) In a game between two players the chessboard—assuming that the players are on opposite sides of it and are facing each other—is properly placed when each player has a white square at his right-hand corner of the board.

2. *File, Rank and Diagonal.*

The chessboard being placed between the players, a continuous line of squares which crosses the board and is at right angles to each player's side of the board is called a "file," and a continuous line of squares which crosses the board and is at right angles to the other two sides of the board is called a "rank."

A "diagonal" is a continuous line of squares which crosses the board and has no two squares of the same rank or file.

3. *Names of the Ranks.*

The rank nearest to a player is called his "first" rank, the rank next to his first rank is called his "second" rank, and so on to the "eighth" rank. Thus the first rank of one player is the eighth of the other, the second rank of one player is the seventh rank of the other, and so on.

4. *The Chessmen.*

(*a*) There are sixteen "chessmen" for each player, namely, eight "pieces" and eight "Pawns." One player's chessmen are of a light color and his opponent's are of a dark color. The one color is called "white" and the other "black."

(*b*) The eight pieces for each player are one "King," one "Queen," two "Rooks," two "Bishops" and two "Knights."

(*c*) The word "man" is used as a general name for any piece or Pawn.

(*d*) Throughout the game the white men belong to the same player and the black men to his opponent.

5. *Man Standing on a Square. Adjustment.*

(*a*) A man stands on a square if the center of the man's base is on some point within the boundary of the square.

(*b*) To "adjust" a man—already standing on a square but not having the center of its base on the center of the square—is to place the man so that the center of its base is nearer to, or on, the center of the square.

6. *Initial Position.*

Before the commencement of an ordinary game the white pieces are placed one on each square of the first rank of the player of the white men, and in the following order, from this player's left to his right: Rook, Knight, Bishop, Queen, King, Bishop, Knight, Rook; and the black pieces are placed one on each square of the first rank of the player of the black men, and in the same order, from this player's right to his left. For each player his Pawns are placed one on each square of his second rank.

The thirty-two men, thus placed, constitute in an ordinary game the "initial position."

7. *Names of the Rooks, Bishops and Knights.*

Of a player's Rooks, Bishops and Knights the Rook, Bishop and Knight which in the initial position of an ordinary game stand nearer to his King are called his "King's Rook," "King's Bishop" and "King's Knight"; and the Rook, Bishop and Knight which stand nearer to his Queen are called his "Queen's Rook," "Queen's Bishop" and "Queen's Knight."

8. *Names of the Files.*

The file on which in the initial position in an ordinary game each player's Queen's Rook stands is called the "Queen's Rook's" file, the next file is called the "Queen's Knight's" file, and so on to the "King's Rook's" file.

9. *Names of the Squares.*

Each square of a player's first rank is named for him as the square (or the "first" square) of the piece which stands on it in the initial position in an ordinary game, and each remaining square of the file of this piece is named for the player as the piece's "second," "third," "fourth," "fifth," "sixth," "seventh" or "eighth" square, according to rank. Thus the King's square (or King's first square) of one player is the King's eighth square of the other player; the King's second square of one is the King's seventh square of the other, and so on.

10. *Names of the Pawns.*

Each Pawn is named as belonging to the piece (of the same color) on the file of which it is standing. When a

player has on a file more Pawns than one, they are distinguished by the words "first," "second," etc., the Pawn farthest from the player's first rank being the first.

11. *Commanded Square.*

A square is commanded by:

A King, when that square is adjacent to the square on which the King is standing;

A Queen, when that square and the square on which the Queen is standing are of the same rank or file or diagonal and there is no man standing directly between the two squares;

A Rook, when that square and the square on which the Rook is standing are of the same rank or file and there is no man standing directly between the two squares;

A Bishop, when that square and the square on which the Bishop is standing are of the same diagonal and there is no man standing directly between the two squares;

A Knight, when that square and the square on which the Knight is standing are as near to each other as, without being of the same rank or file or diagonal, it is possible for two squares to be;

A Pawn, when that square and the square on which the Pawn is standing are adjacent squares of the same diagonal, the square on which the Pawn is standing being the nearer to the first rank of the Pawn's player.

12. *Check.*

A player's King is in check when an adverse man commands the square on which this King is standing.

13. *A Move, Legal Move, Illegal Move.*

(*a*) Apart from castling, taking a Pawn in passing, and

promoting a Pawn (which are hereinafter described) a player "moves" (or "makes a move") when he removes a man from the square on which it is standing and places it on another square, removing from the board the man (if any) standing on that other square.

(*b*) When a player transfers a man from one square to another the man may be said to "move."

(*c*) A "legal" move is a move made in accordance with the laws of chess. An "illegal" move is a move not made in accordance with the laws of chess.

14. *Order of Moving. Reply (or Reply-Move). First Player and Second Player.*

(*a*) In the absence of agreement to a different effect, the players move alternately throughout the game, each making one move in his turn to play.

(*b*) A player's move, made in his turn to play, is a "reply" (or "reply-move") to the preceding move (if any) made by his opponent.

(*c*) The player who makes the first move in the game is called the "first" player. His opponent is called the "second" player.

15. *Moves of the Men.*

[It is understood that when, in this law, a square is spoken of as "occupied" (or "unoccupied"), the word "occupied" (or "unoccupied") has reference to the state of the square at the commencement of the turn to play. Also that a player's second rank is a higher rank than his first rank, his third a higher rank than his second, and so on.]

(*a*) Subject to the conditions that a player may not

make a move except in his turn to play, and may not transfer from one square to another a man of his opponent's, and may not transfer a man of his own from the square on which it is standing to a square occupied by a man of his own, and may not place or leave his own King in check;

A piece can move from the square on which it is standing to any square that it commands; and

A Pawn can move, without changing file, from the rank on which it is standing to the square, if unoccupied, of its player's next higher rank, or, at its first move in the game, to the square, if unoccupied, of its player's fourth rank, provided that the file's third rank square (which the Pawn in this case is said to "pass over") is also unoccupied. A Pawn can move from the square on which it is standing to a square which it commands, if this square is occupied by an adverse man, or, at the preceding move, was passed over by an adverse Pawn.

(*b*) When a piece or Pawn moves to a square which it commands and which is occupied by an adverse man, the adverse man is removed from the board and has been "taken" (or "captured"). When a player takes (or captures), the man of his own thus moved may be said to "take" or "capture."

(*c*) When a Pawn moves to a square which it commands and which at the preceding move was passed over by an adverse Pawn, the adverse Pawn is removed from the board and has been "taken (or captured) in passing." The player of the first mentioned Pawn has thus made a move with capture.

(*d*) When a player advances a Pawn to a square of his eighth rank, he must, in the same turn to play, either substitute for the Pawn a piece of its own color, namely,

Queen or Rook or Bishop or Knight, placing the piece on the square attained by the Pawn, or name the Pawn (without removing it from the board) as a Queen or Rook or Bishop or Knight. The Pawn thus succeeded by a piece or named as a piece has been "promoted" and its player has made a move including the "promotion" of a Pawn.

(*e*) When (it being understood that a player may not place or leave his King in check) certain conditions are fulfilled, a player, in his turn to play, may move his King and a Rook in one and the same move. This move is called "castling." The conditions are: (1) Neither the King nor the Rook has moved in the game; (2) the King is not in check; (3) of the squares directly between the King's square and the Rook's square none is occupied and that which is next to the King's square is not commanded by an adverse man.

In castling, the King moves to King's Knight's square and the King's Rook to King's Bishop's square (this move is called "castling with King's Rook" or "castling on King's side") or the King moves to Queen's Bishop's square and the Queen's Rook to Queen's square (this move is called "castling with Queen's Rook" or "castling on Queen's side").

16. *Game Played Over the Board.*

A game played "over the board" is a game in which the moves of each side are made under the immediate observation of the opposing side.

17. *Complete Move.*

When a game is played over the board,

A move consisting in the transfer of a man from one

square to another square (without or with a capture) is "complete" when the player has quitted the transferred man and has removed from the board the captured man (if any); and

A move consisting in advancing a Pawn to the eighth rank (without or with a capture) and promoting the Pawn is complete when the player has removed the Pawn from the board and placed in its stead a piece on the board and quitted this piece (or, without removing the Pawn from the board, has quitted the Pawn and has named it as a piece), and has removed from the board the captured man (if any); and

Castling is complete when the player has quitted both the King and the Rook.

An illegal move may be complete.

18. *Complete Turn to Play.*

A turn to play is complete when a player has made in it a legal move.

19. *Record of a Move.*

A "record" of a move is an expression of the move in writing or in print.

20. *Sealed Move. Complete Sealed Move.*

(*a*) When, at the adjournment of a game played over the board, the player whose turn it is to play, instead of making his move under the immediate observation of his opponent, makes a record of his move, which record, until the resumption of play, is not to be disclosed to anyone and is to be accessible to neither player, the move thus recorded is called a "sealed" move.

(*b*) A sealed move is complete when the record of it has passed out of the player's possession.

21. *Checkmate.*

(*a*) When the King of the player whose turn it is to play is in check and no legal move is possible, "checkmate" (or "mate") has taken place and the player (or his King) is "checkmated" (or "mated").

(*b*) The player who by a legal move has checkmated his opponent has won the game.

22. *Stalemate.*

When the King of the player whose turn it is to play is not in check and no legal move is possible, "stalemate" has taken place and the player (or his King) is "stalemated."

23. *Drawn Game.*

A game which, whatever legal moves are made, cannot be won, is called a "drawn" game.

24. *Position. Identical Positions.*

(*a*) At the commencement of a turn to play, the men on the board, as they then stand, constitute the "position."

(*b*) For the purpose of this code, two positions are identical if the total number of men in the one position is the same as the total number of men in the other, and also for every man in the one position there is in the other a man of the same color and name standing on the same square, it being understood that two squares are the same if for the player of the white men they have the same name and that, for the purpose of this law, the names of men are simply King, Queen, Rook, Bishop, Knight and Pawn.

[Thus merely making White's King's Rook and Queen's Rook exchange the squares on which they are standing does not alter a position.]

25. *Game Played by Correspondence.*

A game played "by correspondence" is a game in which the moves of neither side are made under the immediate observation of the opposing side, but each move of each side is made known to the opposing side by means of a record.

26. *Games Played by Consultation.*

A game played "by consultation" is a game in which at least one side consists of two or more players sharing the responsibility for each move of the side.

27. *Game at Odds.*

A game "at odds" is a game before the commencement of which some advantage is conceded by one side to the other.

[For example, if A, about to play with B, undertakes to play without his Queen's Rook if B will play without his Queen's Knight, A offers B the odds of the difference in value between a Rook and a Knight.]

28. *Blindfold Game.*

A "blindfold" game is a game in which at least one side plays without sight of the chessmen.

CHAPTER IV

ADVICE TO THE STUDENT

STUDY the chess openings if you wish to become a proficient player.

There is no sure method of victory, no certain way to place your pieces which will give you a won game. You must see the weak points in your opponent's game and proceed to take advantage of these. To know where the weak spots are and when they arise can be obtained only through a good general knowledge of the openings, coupled with over-the-board experience.

There are a few general rules which may be followed to advantage, although there are times when even these are not practicable. Here are some of the general principles:

Do not move P—KR3 or P—QR3 without a definite object in view.

Cultivate a system of development, a free movement of your pieces, and avoid a cramped position.

Play with strong players and you are bound to improve. Accept odds from them if necessary to balance the strength.

Never allow your hand to hover over the board and thus confuse your adversary.

Seize the open files with your Rooks. By so doing you add great strength to your game. This is a splendid general rule to follow.

To take the adversary's QKtP with your Queen, when he has castled on the King's side, more often leads to a bad

game than otherwise. Why take the Queen out of play for the sake of a Pawn, which usually is recovered with an equal game at least?

Play out your Knights before Bishops is the advice of the world's chess champion, Dr. E. Lasker.

Avoid giving useless checks. We do not agree with the player who said, "Always check—it might be mate."

Play your Pawns so that they will not interfere with the movements of your pieces and yet obstruct your opponent's as much as possible.

A Knight posted on KB5, when your adversary's QB is off the board, is generally considered a good move.

THE FOOL'S MATE

Many chess experts have, in the early stages of their careers, either been subjected to the sting of or have inflicted the Fool's Mate upon an unsuspecting adversary. It goes—

WHITE	BLACK
1. P—KKt4	P—K4
2. P—KB4	Q—R5, checkmate.

THE SCHOLAR'S MATE

The Scholar's Mate is even more liable to arise, as follows:

WHITE	BLACK
1. P—K4	P—K4
2. B—QB4	B—QB4
3. Q—R5	P—Q3
4. Q×BP, checkmate.	

PRELIMINARY GAME

Let us set up the pieces, and before taking up the study of the openings we will go through a preliminary game.

Nearly every game after it is recorded will be found to contain a particular style of opening. If by any chance the play is of an irregular form, then the opening is called an irregular opening. Now in this instance we are going to play a Scotch Gambit:

SCOTCH GAMBIT

KOLISH	ANDERSSEN
White	Black
1. P—K4	P—K4

The most popular move in opening the game is to play the King's Pawn two squares. This does not obstruct your pieces and allows free scope to the Queen and King's Bishop.

2. Kt—KB3

attacks the black King's Pawn, which at once puts the Black side on the defensive. We defend with

2. ..... Kt—QB3

If now Kt×P, Kt×Kt, which, of course, would be giving up a Knight for a Pawn—a foolish procedure.

3. P—Q4 .....

The move which gives the opening its title. We give

up the Queen's Pawn for a rapid development and a likely looking attack. It is correct for Black to reply

3.	P×P

He thus accepts the gambit. Now White must continue his attack. Here we play

4. B—QB4	.....

Bringing another piece into action, and bearing upon the most vulnerable spot in the Black camp, viz., KB2. Now White is in splendid shape to carry on an attack which continues thus:

4.	B—B4
5. Castles	P—Q3
6. P—B3	B—KKt5

For Black to accept P×P would only develop White's game. If P×P, Kt×P would follow. The move selected by Black develops another piece which is to be preferred.

7. Q—Kt3	B×Kt
8. B×P ch.	K—B sq.
9. B×Kt	R×B
10. P×B	P—KKt4
11. Q—Q, sq.	Q—Q2

White's attack has failed. He must retreat. P—Kt5 is threatened.

12. P—QKt4	B—Kt3
13. B—Kt2	P—Q6
14. Q×P	Kt—K4

Black has a splendid game now.

15. Q—K2	Q—R6

White has made too hasty a charge upon the Black forces and is about to pay the penalty. Black now threatens Kt×P, ch., which must be defended.

16. Kt—Q2	.....

Looks like the plausible move, but Black's ingenious answer makes further playing on the part of White futile.

16.	P—Kt5

and White resigns.

Why? Because Black threatens P×P dis. ch., and there is no way of escaping the onslaught without a great loss of material and a hopeless position.

CHAPTER V

THE STANDARD CHESS OPENINGS

ALL chess players recognize certain standard openings. These appear below under the names always assigned to them. In each particular opening there is a principle which distinguishes it from other openings, and this principle is usually found in the first five moves. The openings have, nevertheless, in most instances, been carried here to the tenth move, selecting a series of moves in each case that should lead to a sound line of play, and give each side an equal chance in the game.

Unless otherwise stated in a footnote, or followed by a question mark, the student may safely accept the series of moves (or "continuation") as, on the whole, the best for a beginner.

It should be understood, however, that no two masters of the game are sure to develop an opening after the first five moves in exactly the same way. Each may have his own special style of development, and may often transpose moves to suit his plan of attack or defense.

Remember, there is no sure way to win; no particular formation or method of placing the pieces to make your game impregnable. All we can do is to show you the best method of conducting your forces in order to give your pieces the greatest freedom of movement; practice and experience must do the rest.

The student should become familiar with each opening, and if possible memorize the moves up to the tenth turn.

The beginner should note that "gambit" is not necessarily a synonym for "opening." A gambit is an opening

in which a player sacrifices a piece, or a Pawn, in order to establish a certain attacking position.

Many beginners make the mistake of calling any opening a "gambit." The word means "exchange," and only an opening which involves an early exchange of pieces, therefore, is referred to as a "gambit."

Our first opening is called Greco's Counter Gambit. One of the standard variations follows:

GRECO'S COUNTER GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Q×Q ch.	Kt×Q
2. Kt—KB3	P—KB4?	7. Kt×P	P×P
3. B—B4	P—Q3	8. B—Q2	B—Q3
4. P—Q4	Kt—QB3	9. B—B3	Kt—KB3
5. P×KP	QP×P	10. P—KR3	B—K3

QUEEN'S PAWN COUNTER GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Kt—Kt5	B—Q3
2. Kt—KB3	P—Q4	7. P—Q4	Q—K2
3. P×P	P—K5	8. P—QB4	B—Kt5 ch.
4. Q—K2	Q—K2	9. B—Q2	B×B ch.
5. Kt—Q4	Q—K4	10. Kt×B	P—QR3

PETROFF'S DEFENSE

A very ancient defense first mentioned in a Göttingen MS. in 1490.

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	5. Q—K2	B—Kt5 ch.
2. Kt—KB3	Kt—KB3	6. K—Q sq.	P—Q4
3. P—Q4	P×P	7. P×P e. p.	P—KB4
4. P—K5	Kt—K5	8. Kt—Kt5	Castles (*a*).

(*a*) And Black's attack is supposed to be full compensation for the piece sacrificed.

PHILIDOR'S DEFENSE

Given in the Gottingen MS., 1490. Philidor, the French player, made the opening his favorite line of play. Although it is rarely adopted in matches nowadays, nevertheless it is considered safe, but slow. The moves follow:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	5. B—QKt5	B—Q2
2. Kt—KB3	P—Q3	6. B×Kt	B×B
3. P—Q4	P×P	7. Kt—B3	Kt—B3
4. Q×P	Kt—QB3	8. Castles.	B—K2

RUY LOPEZ

Named after a Spanish bishop who lived during the reign of Philip II and published an analysis of this opening in 1561. It was also given in the Göttingen MS., 1490. It is the most popular opening of the day and offers a safe game for both sides if conducted properly. Here are the moves:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Q—K2	Kt—Q3
2. Kt—KB3	Kt—QB3	7. B×Kt	KtP×B
3. B—Kt5	Kt—B3	8. P×P	Kt—Kt2
4. Castles	Kt×P	9. Kt—B3	Castles
5. P—Q4	B—K2	10. R—K sq.	R—K sq.

SCOTCH GAMBIT

The Scotch Gambit is a splendid opening to show off the "fireworks" of chess. It offers many possibilities for

both sides to perform brilliantly. One popular variation goes:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—K5	Kt—Q4
2. Kt—KB3	Kt—QB3	7. B—Q3	B—B4
3. P—Q4	P×P	8. Q—Kt4	P—Kt3
4. Kt×P	Kt—KB3 (*a*)	9. B—KKt5	B—K2
5. Kt×Kt	KtP×Kt	10. B—R6	P—Q3

(*a*) The best reply.

PONZIANI'S OPENING, OR QUEEN'S BISHOP'S PAWN GAME

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P×P	Q×P
2. Kt—KB3	Kt—QB3	7. P—Q4	P—K5
3. P—B3	P—Q4	8. P—B4	Q—Q sq.
4. Q—R4	P—B3	9. KKt—Q2	Q×P
5. B—Kt5	KKt—K2	10. Kt—Kt3	Q—Q3

TWO KNIGHTS DEFENSE

The Two Knights Defense offers a safe game. Here are the moves:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—K5	P—Q4
2. Kt—KB3	Kt—QB3	7. P×Kt	P×B
3. B—B4	Kt—B3	8. R—K sq.ch.	B—K3
4. P—Q4 (*a*)	P×P	9. Kt—Kt5	Q—Q4
5. Castles	B—B4	10. Kt—QB3	Q—B4

(*a*) P—Q3 is safer and best for the student.

GIUOCO PIANO

One of the first known openings, called "Piano" or slow. It is a safe opening for both sides without any risk on the part of either player.

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. B—K3	B—Kt3
2. Kt—KB3	Kt—QB3	7. Q—Q2	Kt—QR4
3. B—B4	B—B4	8. B—Kt5 ch.	P—B3
4. P—Q3	Kt—B3	9. B—R4	B×B
5. Kt—B3	P—Q3	10. P×B	P—QKt4

EVANS GAMBIT

A variation of the Giuoco Piano, first played by Captain W. D. Evans of Milford, England, seventy years ago. To decline the Gambit or exchange is considered best.

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—Q4	P×P
2. Kt—KB3	Kt—QB3	7. Castles	B—Kt3
3. B—B4	B—B4	8. P×P	P—Q3
4. P—QKt4	B×KtP (*a*)	9. Kt—QB3	Kt—R4
5. P—B3	B—R4	10. B—KKt5	P—KB3

(*a*) 4. ....; B—Kt3, declining the Gambit gives Black the better game, according to most authorities.

THREE KNIGHTS GAME

Because of the unsatisfactory defense of 3. ....; P—KKt3 for Black, the Three Knights' Game is not often adopted in match and tournament play. The best move for the second player in this opening is 3. ....; Kt—B3.

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. B—K3	P—Q3
2. Kt—KB3	Kt—QB3	7. B—QKt5	B—Q2
3. Kt—QB3	P—KKt3 (*a*)	8. Q—Q2	Kt—B3
4. P—Q4	P×P	9. P—B3	P—QR3
5. Kt×P	B—Kt2	10. B—K2	Castles

(*a*) Kt—KB3 is best.

FOUR KNIGHTS GAME

This is considered one of the safest, but at the same time dullest, of the chess openings:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—Q3	P—Q3
2. Kt—KB3	Kt—QB3	7. B—Kt5	B×Kt
3. Kt—QB3	Kt—KB3	8. P×B	P—KR3
4. B—Kt5	B—Kt5	9. B—KR4	K—R2
5. Castles	Castles	10. Q—Q2	B—Kt5

STEINITZ GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P×P	Q—K2 ch.
2. Kt—QB3	Kt—QB3	7. K—B2	Q—R5 ch.
3. P—B4	P×P	8. P—KKt3	P×P ch.
4. P—Q4	Q—R5 ch.	9. K—Kt2	B—Q3
5. K—K2	P—Q4	10. Q—K sq. ch.	QKt—K2

HAMPE-ALLGAIER GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. KKt—Kt5	P—KR3
2. Kt—QB3	Kt—QB3	7. Kt×P	K×Kt
3. P—B4	P×P	8. P—Q4	P—Q3
4. Kt—KB3	P—KKt4	9. B×P	B—Kt2
5. P—KR4	P—Kt5	10. B—B4 ch.	K—Kt3

PIERCE GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—Q5	Kt—K4
2. Kt—QB3	Kt—QB3	7. P—Q6	Kt×Kt ch.
3. P—B4	P×P	8. Q×Kt	P×P
4. Kt—KB3	P—KKt4	9. P—KR4	P—KR3
5. P—Q4	B—Kt2	10. B—B4	P—Q4

VIENNA OPENING

This opening, while it seems to give White a backward game in the early stages, is nevertheless sound and yields an even chance in the end:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Kt—KB3	B—KKt5
2. Kt—QB3	Kt—KB3	7. B—K2	B×Kt
3. P—B4	P—Q4	8. B×B	B—Q3
4. P—Q3	P—Q5	9. P×P	QKt×P
5. Kt—Kt sq.	Kt—B3	10. Castles	Q—Q2

KING'S BISHOP'S GAME

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Q×P	B—QB4
2. B—B4	Kt—KB3	7. Kt—QB3	Castles
3. P—B4	P—Q4	8. KKt—K2	B—KKt5
4. PxPQ	P—K5	9. B—Q2	QKt—Q2
5. P—Q4	P×P e. p.?	10. Castles QR	B—B7

DANISH GAMBIT

In the great Public Ledger Chess Drive, December 26, 1916, when Frank J. Marshall played 129 games simultaneously, the master adopted the Danish Gambit on

every table wherever it was possible for him to open with this style of game. It offers splendid chances for brilliancies. The moves are:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Kt—QB3	Kt—B3
2. P—Q4	P×P	7. Kt—KB3	B—Kt5
3. P—QB3	P×P	8. Q—B2	P—Q3
4. B—B4	P×P	9. Castles QR	Castles
5. QB×P	Kt—KB3	10. P—K5	Kt—Kt5

CENTER GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Kt—Q5	P—Q3
2. P—Q4	P×P	7. Kt—K2	KKt—K2
3. Q×P	Kt—QB3	8. B—Q2	Castles
4. Q—K3	P—KKt3	9. Castles QR	Kt×Kt
5. Kt—QB3	B—Kt2	10. P×Kt	Kt—K2

KING'S BISHOP'S GAMBIT

Dr. Lasker, world's champion chess player, says this gambit is unsound. P—Q4 played at the proper time yields Black the better game. It is a popular opening, however, and offers many possibilities for both players:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Kt—QB3	B—Kt2
2. P—KB4	P×P	7. P—Q4	Kt—K2
3. B—B4	P—Q4	8. Kt—B3	Q—R4
4. B×P	Q—R5 ch.	9. P—KR4	P—KR3
5. K—B sq.	P—KKt4	10. Q—Q3	P—QB3

KING'S KNIGHT'S GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—Q4	P—KR3
2. P—BK4	P×P	7. P—B3	Q—K2
3. Kt—KB3	P—KKt4 (*a*)	8. Kt—R3	P—R3
4. B—B4	B—Kt2	9. Kt—B2	B—K3
5. Castles	P—Q3	10. B—Q3	Kt—KB3

(*a*) KKt—K2 for Black is best for the student.

CUNNINGHAM GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—Q4	B—Kt5
2. P—KB4	P×P	7. QB×P	Q—B3
3. Kt—KB3	B—K2	8. B—K3	Kt—K2
4. B—B4	B—R5 ch.	9. QKt—Q2	P—KR3
5. K—B sq.	P—Q3	10. P—KR3	B×Kt

SALVIO GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. K—B sq.	Kt—KR3
2. P—KB4	P×P	7. P—Q4	P—B6
3. Kt—KB3	P—KKt4	8. Kt—QB3	P—Q3
4. B—B4	P—Kt5	9. Kt—Q3	B—Kt2
5. Kt—K5	Q—R5 ch.	10. P—KKt3	Q—Q sq.

MUZIO GAMBIT

Because it is considered by authorities to be too hazardous for both sides the Muzio Gambit is not adopted in match games. In offhand play, however, it is possible for White to sacrifice his KKt on the fifth move and obtain a good attack:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Q×P	Q—B3
2. P—KB4	P×P	7. P—K5	Q×P
3. Kt—KB3	P—KKt4	8. P—Q3	B—R3
4. B—B4	P—Kt5	9. B—Q2	Kt—K2
5. Castles	P×Kt	10. Kt—B3	QKt—B3

KIESERITZKY GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. B—B4	P—Q4
2. P—KB4	P×P	7. P×P	B—Kt2
3. Kt—KB3	P—KKt4	8. Kt—QB3	Castles
4. P—KR4	P—Kt5	9. P—Q4	Kt—R4
5. Kt—K5	Kt—KB3	10. Kt—K2	P—QB4

ALLGAIER GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Kt×P	K×Kt
2. P—KB4	P×P	7. P—Q4	P—Q4
3. Kt—KB3	P—KKt4	8. B×P	P×P
4. P—KR4	P—Kt5	9. B—B4 ch.	K—Kt2
5. Kt—Kt5	P—KR3	10. Kt—B3	B—Q3

KING'S GAMBIT DECLINED

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—Q3	Castles
2. P—KB4	P—Q4	7. P×P	Kt×KP
3. P×QP	P—K5	8. Kt×Kt	R—K sq.
4. Kt—QB3	Kt—KB3	9. B—Q2	B—KB4
5. Q—K2	B—Q3	10. Castles QR	B×Kt

FRENCH DEFENSE

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K3	6. B×B	Q×B
2. P—Q4	P—Q4	7. Kt—QKt5	Q—Q sq.
3. Kt—QB3	Kt—KB3	8. P—QB3	P—QR3
4. B—KKt5	B—K2	9. Kt—QR3	P—QB4
5. P—K5	KKt—Q2	10. P—KB4	Kt—QB3

CENTER COUNTER GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—Q4	6. B—K2	B×Kt
2. P×P	Q×P	7. B×B	P—K3
3. Kt—QB3	Q—Q sq.	8. Castles	Kt—B3
4. P—Q4	P—QB3	9. Q—Q3	QKt—Q2
5. Kt—B3	B—Kt5	10. B—Kt5	B—K2

HUNGARIAN DEFENSE

This opening is supposed to give the second player a safe but cramped game. The first ten moves are as follows:

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. P—Q5	Kt—Kt sq.
2. Kt—KB3	Kt—QB3	7. B—Q3	Castles
3. B—B4	B—K2	8. Castles	Kt—Kt5
4. P—Q4	P—Q3	9. P—B4	P—KB4
5. B—K3	Kt—B3	10. P×P	B×P

SICILIAN DEFENSE

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—QB4	6. P×P	P×P
2. Kt—QB3	P—K3	7. P—Q4	B—K3
3. P—KKt3	Kt—QB3	8. Castles	Q—Q2
4. B—Kt2	Kt—B3	9. R—K sq.	B—Q3
5. KKt—K2	P—Q4	10. P×P	B×BP

CARO-KANN DEFENSE

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—QB3	6. Kt—B3	Kt—Q2
2. P—Q4	P—Q4	7. P—KR4	P—KR3
3. Kt—QB3	P×P	8. B—Q3	B×B
4. Kt×P	B—B4	9. Q×B	KKt—B3
5. Kt—Kt3	B—Kt3	10. B—Q2	P—K3

QUEEN'S FIANCHETTO GAME

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—QKt3	6. B—KKt5	B—K2
2. Kt—QB3	B—Kt2	7. B×Kt	B×B
3. P—Q4	P—K3	8. Castles	Kt—Q2
4. B—Q3	Kt—KB3	9. P×P	P×P
5. KKt—K2	P—Q4	10. Kt—B4	Castles

KING'S FIANCHETTO DEFENSE

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—KKt3	6. Kt—QB3	Kt—QB3
2. P—Q4	B—Kt2	7. KKt—K2	Kt—Kt5
3. B—K3	P—Q3	8. P—B4	Kt×B ch.
4. B—Q3	P—K4	9. Q×Kt	B—Kt2
5. P×P	B×P	10. Castles QR	B—Kt5

QUEEN'S GAMBIT DECLINED

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—Q4	6. Kt—B3	P—QKt3
2. P—QB4	P—K3	7. B—Q3	B—Kt2
3. Kt—QB3	Kt—KB3	8. P×P	P×P
4. B—Kt5	B—K2	9. B×Kt	B×B
5. P—K3	Castles	10. P—KR4	P—KKt3

QUEEN'S COUNTER GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—Q4	6. Kt—QB3	Castles
2. P—QB4	P—K4	7. B—K2	P×P
3. P—K3	P×QP	8. B×P	B—KKt5
4. KP×P	Kt—KB3	9. Castles	Kt—B3
5. Kt—KB3	B—K2	10. B—K3	R—Kt sq.

QUEEN'S GAMBIT ACCEPTED

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—Q4	6. Q—Kt3	Q—K2 ch.
2. P—QB4	P×P	7. K—Q sq.	Kt—K5
3. P—K3	P—K4	8. B—K3	Kt—Q2
4. B×P	P×P	9. Kt—KB3	Kt—Kt3
5. P×P	Kt—KB3	10. Kt—Q2	B—Q2 ?

QUEEN'S PAWN OPENING

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—Q4	6. Kt—B3	Q—QR4
2. Kt—KB3	P—QB4	7. Kt×P	Kt×Kt
3. P—K3	Kt—QB3	8. Q×Kt	P—K4
4. P—B4	BP×P	9. Q—Q5	Q×Q
5. BP×P	Q×P	10. Kt×Q	B—Q3

HOLLANDISH DEFENSE

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—KB4	6. KKt—K2	B—Kt2
2. P—QB4	P—K3	7. Castles	Castles
3. Kt—QB3	B—Kt5	8. P—B3	Kt—B3
4. P—K3	Kt—KB3	9. P—K4	P×P
5. B—Q3	P—QKt3	10. P×P	P—K4

ENGLISH OPENING

WHITE	BLACK	WHITE	BLACK
1. P—QB4	Kt—KB3	6. B—Q3	B—Q3
2. P—Q4	P—K3	7. Castles	Castles
3. Kt—QB3	P—Q4	8. P—K4	P×BP
4. Kt—B3	P—B3	9. B×P	P—K4
5. P—K3	QKt—Q2	10. B—KKt5	Q—K2

BIRD'S OPENING, OR DUTCH GAME

WHITE	BLACK	WHITE	BLACK
1. P—KB4	P—Q4	6. Kt—K5	Q—B2
2. P—K3	Kt—KB3	7. Castles	P—K3
3. Kt—KB3	P—B4	8. P—QKt3	B—R3
4. B—Kt5 ch.	Kt—B3	9. P—Q3	R—Q sq.
5. B×Kt ch.	P×B	10. Q—B3	B—Kt2

FROM'S GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—KB4	P—K4	6. P—B3	Kt—B3
2. P×P	P—Q3	7. B—Kt2	Kt—K4
3. P×P	B×P	8. Kt—Q2	Q—K2
4. P—KKt3	P—KB4	9. Kt—B sq.	B—Q2
5. P—Q3	Kt—KB3	10. B—B4	Castles KR

VAN KRUY'S OPENING

WHITE	BLACK	WHITE	BLACK
1. P—K3	P—Q4	6. P—QKt3	QKt—Q2
2. P—Q4	Kt—KB3	7. B—Kt2	B—Q3
3. P—QB4	P—K3	8. B—Q3	P—QR3
4. Kt—QB3	P—QKt3	9. Castles	Castles
5. Kt—B3	B—Kt2	10. P×P	P×P

ZUKERTORT'S OPENING

WHITE	BLACK	WHITE	BLACK
1. Kt—KB3	P—Q4	6. B—B4	P—KB3
2. P—Q4	B—Kt5	7. Kt×B	P×Kt
3. Kt—K5	B—R4	8. Q—Q3	P—KKt4
4. P—KKt4	B—Kt3	9. B—Kt3	Kt—B3
5. P—KR4	P—K3	10. Q—Kt6 ch.	K—Q2

RICE GAMBIT

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. B—B4	P—Q4
2. P—KB4	P×P	7. P×P	B—Q3
3. Kt—KB3	P—KKt4	8. Castles	B×Kt
4. P—KR4	P—Kt5	9. R—K sq.	Q—K2
5. Kt—K5	Kt—KB3	10. P—B3	Kt—R4

CHAPTER VI

BRILLIANT GAMES

WITH one or two exceptions the games selected here have taken place recently. Of course, no chess book would be complete without its games by the great Paul Morphy, the beautiful contest between Anderssen and Dufresne, and a few other classics that are included in this chapter.

The student should study the notes, as they will help greatly to an understanding of the game. When you see a move you don't understand, don't be too quick to call it foolish.

A BRILLIANT GAME BY MARSHALL

The following game, played at Breslau in 1912, between the United States champion and S. Lewitzky, is considered by the writer one of the American master's most brilliant games:

FRENCH DEFENSE

(*Lewitsky*, White; *Marshall*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—K3	13. B—R3	QR—K sq.
2. P—K4	P—Q4	14. Q—Q2	B—Kt5 (*a*)
3. Kt—QB3	P—QB4	15. B×Kt	R×B
4. Kt—B3	Kt—QB3	16. QR—Q sq.	Q—B4
5. KP×P	KP×P	17. Q—K2	B×Kt
6. B—K2	Kt—B3	18. P×B	Q×P
7. Castles	B—K2	19. R×P (*b*)	Kt—Q5
8. B—KKt5	Castles	20. Q—R5	QR—KB sq. (*c*)
9. P×P	B—K3	21. R—K5	R—R3
10. Kt—Q4	B×P	22. Q—Kt5	R×B
11. Kt×B	P×Kt	23. R—QB5 (*d*)	Q—KKt6!
12. B—Kt4	Q—Q3	24. Resigns (*e*).	

(*a*) With this "pin," Black gets a good grip on the position.

(*b*) A determined bid to recover his Pawn, but Marshall scents hidden possibilities in the situation and proceeds to unearth them.

(*c*) If 20. ...., P—KKt3; 21. Q—K5, etc.

(*d*) With the intention of continuing R—B, followed by Q—K5 or Q—K7, but Marshall's extraordinary reply takes the wind out of his sails.

(*e*) One might search the records in vain for a counterpart to a conclusion like this. It is a genuine problem, the Queen being offered for sacrifice in three different ways. If 24. BP or RP×Q, Kt—K7 ch. forces mate. If 24. Q×Q, Kt—K7 ch.; 25. K—R sq., Kt×Q ch.; 26. K—Kt sq., Kt×R, emerging with a Knight ahead.

ANOTHER MARSHALL GAME

Frank J. Marshall recently encountered A. J. Eddy, a well-known chess player from Chicago, at the rooms of the Manhattan Chess Club, New York city, in a series of games, the object of which was to test the Queen's Gambit Declined opening. Appended is the score of one of the of the games, with notes by Marshall:

QUEEN'S GAMBIT DECLINED

(*Eddy*, White; *Marshall*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—Q4	6. Kt—B3	P—QKt3 (*b*)
2. P—QB4	P—K3	7. Q—B2 (*c*)	B—Kt2
3. Kt—QB3	Kt—KB3 (*a*)	8. P×P	Kt×P (*d*)
4. B—Kt5	B—K2	9. B×B	Q×B
5. P—K3	Castles	10. R—B sq.	Kt—Kt5 (*e*)

WHITE	BLACK	WHITE	BLACK
11. Q—Kt3	B—Q4	21. R×P	P—K4
12. Kt×B	Kt×Kt	22. P—Q5 (*g*)	KKt×QP
13. B—B4	Q—Q3	23. P×Kt	Kt×P
14. Castles	P—QR4	24. Q×KP	Kt×R
15. P—QR4	Kt—Kt5	25. Q×Kt	KR—K sq.
16. KR—Q sq.	Kt—Q2	26. B—Kt5(*h*)	QR—B sq.
17. P—K4	Q—B5	27. Q—Kt3	Q—B7
18. Q—K3	Q—Kt5	28. Q—QKt3	KR—Q sq.
19. B—K2	Kt—KB3	29. B—B4	R×B
20 Kt—Q2 (*f*)	Q—Kt3	Resigns.	

(*a*) Although I tried this move I am still of the opinion, expressed by me in "Chess Swindles" (page 3) and more so since my experience in the St. Petersburg tournament, that 3. ...., P—QB4 is the strongest move, especially if Black is content to play safe.

(*b*) Janowski here invariably plays R—K sq.

(*c*) Both Showalter and Pillsbury made much use of this move. It leads to some pretty attacks. The modern master prefers instead 7. BP×P, followed by R—B sq. or B—Q3 (page 2, Marshall's "Chess Swindles").

(*d*) Instead of this, 8. ...., P×P, so as to place the black knight at K5, is better.

(*e*) A poor move, according to Steinitz, who said: "Never move a piece twice before you have moved every other piece once."

(*f*) 20. Kt—Kt5 at once appears stronger.

(*g*) If, instead, 22. P×P, then 22. ...., KKt—Q4; 23. P×Kt, Kt×P, winning the exchange.

(*h*) Missing a chance. The following resulted from a subsequent "post-mortem" examination: 26. B—B3, QR—B; 27. Q—Kt7, Q—B7; 28. Kt—K4, Q×RP;

29. P—KR3, Q—Kt6; 30. Kt—Q6, QR—Kt; 31. Q—B7, KR—Q; 32. R—K, P—QKt4; 33. R—K3, Q×KtP; 34. Q×P ch., K—R; 35, Kt—K8, and wins.

A PRETTY GAME BETWEEN AN AMERICAN MASTER AND J. MIESES

TWO KNIGHTS' DEFENSE

(*Mieses*, White; *Marshall*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	13. B×Kt	R×B
2. Kt—KB3	Kt—QB3	14. Kt—B3	R—R4
3. B—B4	Kt—B3	15. B—B4	B—Kt5
4. P—Q3 (*a*)	P—Q4 (*b*)	16. Kt—Q sq.	R—Q sq.
5. P×P	Kt×P	17. Kt—K3 (*c*)	R—Q7
6. Castles	B—KKt5	18. Q—B4	B—QB4
7. P—KR3 (*c*)	B—R4	19. Q—B3	Q—B6
8. P—KKt4 (*d*)	B—Kt3	20. Q×R(Q2)	B—K5
9. Kt×P	Kt×Kt	21. K—R2	Q×B ch.
10. Q—K2	Q—Q3	22. K—Kt sq.	Q—B6
11. P—Q4	Castles	23. K—R2	Q—B5 ch. (*f*)
12. P×Kt	Q—QB3	Drawn	

(*a*) Declining to continue with the standard play of 4. Kt—Kt5, P—Q4; 5. P×P, Kt—QR4, which gives Black the initiative at the cost of a pawn.

(*b*) Premature. The right move was 4. ...., B—B4, followed by P—Q3, resolving the game into an ordinary Giuoco Piano.

(*c*) Loss of time. R—K, sq., threatening Kt×P, and if B×Q, then Kt×Kt ch., regaining the Queen, would have given White the better game.

(*d*) Winning a Pawn, but weakening the defensive position of his King.

(*e*) If instead, 17. P—QB3 then 17. ...., B—Q6; 18. Q—K sq., B—K2; or 18. Q—K3, B—Q4; 19. Q—Kt3, B×R, winning the exchange in either case.

(*f*) Marshall might have tried for a win by P—KR4, which would have led to some very interesting and difficult positions, but careful analysis shows that with correct play on the part of his opponent the game should still have been drawn.

A NOTABLE GAME BETWEEN EXPERTS

The finish of a beautiful game between Anderssen and Dufresne, in the opinion of the writer, is one of the prettiest on record. The notes are by the late Steinitz:

EVANS GAMBIT

(*Anderssen*, White; *Dufresne*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	13. Q—R4	B—Kt3 (*g*)
2. Kt—KB3	Kt—QB3	14. QKt—Q2	B—Kt2
3. B—B4	B—B4	15. Kt—K4	Q—B4 (*h*)
4. P—QKt4 (*a*)	B×KtP (*b*)	16. B×QP	Q—R4 (*i*)
5. P—B3	B—R4	17. Kt—B6ch. (*j*)	P×Kt
6. P—Q4 (*c*)	P×P	18. P×P	R—Kt sq.
7. Castles	P—K6 (*d*)	19. QR—Qsq. (*k*)	Q×Kt
8. Q—Kt3	Q—B3	20. R×Kt ch.	Kt×R (*l*)
9. P—K5	Q—Kt3 (*e*)	21. Q×QP ch.	K×Q
10. R—K sq.	KKt—K2	22. B—B5 ch.	K—K sq.
11. B—R3	P—Kt4 (*f*)	23. B—Q7 ch. and	
12. Q×P	QR—Ktsq.	mates next move (*m*).	

Notes by Steinitz

(*a*) This move constitutes the gambit named above and it leads to a variety of most interesting combinations in theory and practice.

(*b*) Some authorities hold that the gambit ought to be refused by B—Kt3, and no doubt Black obtains at least an equal game by that retreat.

(*c*) The Russian master, Tschigorin, prefers castling at this juncture to the present more hazardous line which gives up another Pawn. The latter was, however, in general favor among experts at the time the game was played.

(*d*) Dufresne's favorite defense, but P×P has been since established as superior, though it still leaves White with a very strong attack.

(*e*) 9. Kt×P would at least lose a piece by R—K sq., P—Q3; 11. Kt×Kt, etc.

(*f*) Castling was undoubtedly preferable. The counter-attack is premature.

(*g*) He could not castle now on account of the ugly B×Kt, winning a piece.

(*h*) Loss of time, which was of great importance in this precarious position; Kt—Q5; 16. KKt—Kt5, Kt—K3; 17. B×P, Q—R4 was probably his best resource.

(*i*) The queen was in danger by Kt—B6 ch.

(*j*) The initiation of a most elegant and profound combination.

(*k*) The key move to one of the most beautiful problems that has ever been constructed in actual play.

(*l*) Even if he had seen White's magnificent combination, which more clearly reveals itself on the next move, he could not have saved the game, for if K—K sq.; 21. R×QP ch., K—B sq. (best; if K×R, White soon forces mate by B—B5 double check). 22. R—Q8 ch., and if Kt×R; 23. Q—Q7 ch., and mates in two more moves; while if 22. ...., K×R; 23. B—B5, check and wins.

(*m*) Wherever the King moves to B×Kt effects mate.

A LASKER GAME

A beautiful game between A. Alechine, the young Russian master, and Doctor Lasker, the world's champion, is given below. Alechine shows a willingness to "mix it" that is quite surprising as well as interesting. Doctor Lasker evidently was not to be caught napping, for the champion disposed of his youthful opponent after 35 moves. The score:

QUEEN'S GAMBIT DECLINED

(*Dr. E. Lasker*, White; *A. Alechine*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—Q4	19. QR—B sq.	KR—Q sq.
2. P—QB4	P—K4 (*a*)	20. R—B2	P—B5
3. QP×KP	P—Q5	21. P×P	B×P
4. K—KtB3	QKt—B3	22. R—Q sq.	Kt—B4
5. P—QR3	B—KKt5	23. QB—B sq.	Kt—K6 (*d*)
6. QKt—Q2	Q—K2	24. R—B5	Q—B3 (*e*)
7. P—R3	B×Kt	25. Q—K4	Kt×R
8. Kt×B	Castles	26. B×B	Kt—B6
9. Q—Q3	P—KR3 (*b*)	27. B×R (*f*)	Q×B
10. P—KKt3	P—KKt3	28. Q—K5	Q—Kt3
11. B—Kt2	B—Kt2	29. Q—K7	Q—Q3
12. Castles	Kt×P	30. R—K5	P—Q6
13. Kt×Kt	B×Kt	31. P×P	Q×P
14. P—QKt4	P—KB4	32. R—K3	Q—Q8 ch.
15. P—B5	Q—K3 (*c*)	33. K—R2	Kt—Kt4
16. P—B6	Kt—K2	34. R—K6	Kt×P
17. P×P ch.	K—Kt sq.	35. R—KB6 (*g*)	Resigns
18. B—Kt2	R—Q3		

(*a*) A difficult defense, but favored by players like Alechine, who want a counter attack at an early stage of the game.

(*b*) Rebuff number one. If Kt×P instead, then 10. Q—B5 ch., Kt—Q2; 11. Kt×P, Kt—R3; 12. Q—R5, or 12. B×Kt, etc.

(*c*) White's strategy in playing B—KKt2, and advancing his Queen's side Pawns, has quickly borne fruit. If P—B3, then P—Kt5 would follow, breaking up Black's Queen's side position. Black has no good defense.

(*d*) A desperate piece of play, such as may be expected from Alechine. It makes the game extremely interesting. Of course, if 24. P×Kt, then P×P wins. The manner in which White replies to this move renders this game one of the best played by the champion.

(*e*) If Kt×R, 25. B×B, Kt×P; 26. K×Kt, R—KB sq.; 27. Q—KB3, winning.

(*f*) Threatening mate on B7.

(*g*) With R—B8 to follow, forcing a mate which Black cannot defend. A fine game all through.

CAPABLANCA'S PRIZE GAME

Capablanca, the Cuban champion, was awarded a brilliancy prize of 125 rubles for his win against Bernstein in a Russian tournament. The score, with notes by Amos Burn, is appended:

QUEEN'S GAMBIT DECLINED

(*Capablanca*, White; *Bernstein*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—Q4	6. P—K3	P—B3 (*a*)
2. Kt—KB3	Kt—KB3	7. B—Q3	P×P
3. P—QB4	P—K3	8. B×P	P—QKt4
4. Kt—B3	QKt—Q2	9. B—Q3	P—QR3
5. B—Kt5	B—K2	10. P—K4	P—K4 (*b*)

WHITE	BLACK	WHITE	BLACK
11. P×KP	Kt—Kt5	29. QKt—B5ch.	K—R4
12. B—KB4	B—B4	30. P—KR3	Kt—Bsq.(*g*)
13. Castles	Q—B2	31. P×Kt ch.	K×P
14. R—B sq.	P—B3	32. B×R	R×B
15. B—Kt3	P×P	33. P—Kt3	R—Q7
16. P—Kt4 (*c*)	B—R2	34. K—Kt2	R—K7
17. KB×P	RP×B	35. P—R4	Kt—Kt3
18. Kt×KtP	Q—Q sq.	36. Kt—K3 ch.	K—R4
19. Kt—Q6 ch.	K—B sq.	37. P—R5	Kt—Q2
20. R×P	Kt—Kt3	38. Kt(R4)—B5	Kt—B3
21. B—R4 (*d*)	Q—Q2	39. P—QKt5	B—Q5
22. Kt×B	Q×R (*e*)	40. K—B3	R—R7
23. Q—Q8 ch.	Q—K sq.(*f*)	41. P—R6	B—R2
24. B—K7 ch.	K—B2	42. R—B sq.	R—Kt7
25. Kt—Q6 ch.	K—Kt3	43. P—Kt4 ch.	K—Kt4
26. Kt—R4 ch.	K—R4	44. R—B7	R×P ch.
27. Kt×Q	R×Q	45. K×R	Kt×KtPch.
28. Kt×P ch.	K—R3	46.K —B3	Resigns.

(*a*) It is doubtful if the usual move, 6—Castles, can be improved upon.

(*b*) A mistake; although the Pawn can be regained, it takes time, and meanwhile White is developing.

(*c*) It is evident Black is already in trouble. He has his Queen on the same file as an opposing Rook. He has an isolated Pawn in the center, his QBP is weak, he has not castled and is otherwise undeveloped; but White's method of taking advantage of these weaknesses is highly ingenious. This is the first move of a magnificent combination. If 16, B×P; 17, Kt—Q5, Q—Q3; 18. Kt×B, Q×Kt; 19. R×P, castles; 20. B—B2, followed by B—

Kt3 ch. and Kt—Kt5. Black evidently overlooked the sacrifice which follows the retreat of the Bishop.

(*d*) Capablanca says this is the best move he made in the game. It temporarily gives up the exchange.

(*e*) If 22. Q×Q; 23. R×Q, R×Kt; 24. R×R ch., Kt×R; 25. R—Q8 ch., winning a Rook and the game immediately.

(*f*) If 23. K—B2, the only alternative, Kt—Q6 ch., winning the Queen or mating by Kt—Kt5 or Q—Kt5.

(*g*) If 30. Kt—R3; 31. Kt—Kt3 or Kt7 mate.

BLINDFOLD CHESS IN PRISON

The two Russian masters, Alechine and Bogoljuboff, who were held as spies by the German military authorities, after the break-up of the Mannheim Congress, engaged in a blindfold contest in prison. The game is scored below:

SICILIAN DEFENSE

(*Bogoljuboff*, White; *Alechine*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—QB4	13. B—Q2	Q—Kt3
2. P—KKt3	P—KKt3	14. B—B3	Kt—R4
3. B—Kt2	B—Kt2	15. B×Kt	Q×B
4. Kt—K2	Kt—QB3	16. Kt—K3	B—R5 (*a*)
5. P—QB3	P—K3	17. P—Kt3	B—Kt4
6. Kt—R3	KKt—K2	18. R—K sq.	Q—R6
7. P—Q4	P×P	19. Q—Q2	P—KR4
8. P×P	P—Q4	20. Kt—B3	Q—R4
9. P—K5	Castles	21. KR—QBsq.*b*	B—QR3
10. Kt—B2	B—Q2	22. B—B sq.	B×B
11. Castles	R—B sq.	23. K×B	B—R3
12. B—Kt5	P—KR3	24. P—B4	Kt—B3

WHITE	BLACK	WHITE	BLACK
25. R—Qsq.(*c*)	KR—Qsq.*d*	35. K—B3	B—Kt4
26. Kt—K2	Q—Kt3	36. Kt—KB4 *f*	Kt×KPch.*g*
27. K—B2	B—B sq.	37. P×Kt	R—B6
28. P—KR3	B—Kt5	38. Q—Q2	KR—B5
29. Q—Kt2 (*e*)	R—B2	39. Kt—Kt2	P—Q5
30. P—R3	B—K2	40. R—R sq.	K—Kt sq.
31. P—QKt4	KR—QBsq.	41. R—R3	P×Kt
32. P—Kt4	P×P	42. Q—K2	Q—Q5
33. P×P	K—Kt2	Resigns (*h*).	
34. P—B5	B—R5 ch.		

(*a*) To induce White to play P—Kt3, and thus weaken the point QB3.

(*b*) It would have been better to play the Queen's Rook to this square, as the King's Rook was required later on to support the Queen's Pawn.

(*c*) If 25. Kt—B2, Black could have won a Pawn by 25. Kt×KP, followed, on 26. P×Kt, by 26. Q×Kt.

(*d*) Overlooking that he could still win a Pawn by Kt×KP.

(*e*) Q—Q3 would have been a better defensive move, as it would have guarded the Knight at K3, as well as the Queen's Pawn.

(*f*) Black was threatening Kt×KP ch., followed, if P×Kt, by Q×Kt ch.

(*g*) The winning move.

(*h*) There was no defense. Q×P mate was threatened. If 44. R—Kt3, then 44. Q—K5 mate; and if 44. K—Kt3, then 44. R—B7 (threatening Q×R); 45. Q—Q sq., Q×KP ch.; 46. K—B3, R—B7 mate.

Played without board or men, this game should go down in history as one of the most remarkable games on record.

CARO-KANN DEFENSE

The game scored below was played at Carlsbad in 1907, and was considered the most brilliant game of the tournament. The notes are by the late Hoffer.

(*Olland*, White; *Wolf*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—QB3	26. K—Kt sq.	P—R5 (*f*)
2. P—Q4	P—Q4	27. R—Q2	R—KKt sq.
3. B—Q3	P×P	28. P—KB4	P×P
4. B×P	Kt—B3	29. BP×P	Q—Kt5
5. B—B3	P—KKt3(*a*)	30. R—K5	B×R (*g*)
6. Kt—B3	B—Kt2	31. BP×B	R—Kt3
7. B—B4	QKt—Q2	32. Kt—B6	B—Kt4
8. Q—Q2	Kt—Kt3	33. Q—B2	Q—B sq.
9. Castles QR	KKt—Q4	34. R—Kt2	R—B sq.(*h*)
10. Kt×Kt	P×Kt (*b*)	35. Q—Q sq.	R×Kt
11. Q—R5 (*c*)	B—Q2	36. KtP×R	Q—R3
12. Kt—K2	B—QB3	37. R—Kt5	R—B6
13. Kt—B3	Q—Q2	38. K—Kt2	R—Q6
14. KR—K sq.	Castles KR	39. Q—QB sq.	B—B3
15. P—QKt3(*d*)	P—K3	40. R—Kt8ch.*i*	K×R
16. P—KR4	Kt—B sq.	41. Q×Q	R—Kt6
17. Kt—K2	Kt—Q3	42. Q—B4	R—Kt7 ch.
18. P—KKt4	P—KR3	43. K—B3	K—R2
19. Q—Q2	K—R2	44. K—Kt4	K—Kt sq.
20. Kt—Kt3	P—QR4	45. K—B5	K—B sq.
21. P—KKt5	P—R4	46. K—Q6	K—K sq.
22. B×RP (*e*)	P×B	47. Q—R6	R—Kt sq.
23. B×Kt	Q×B	48. Q—Q2 (*j*)	K—B sq.
24. Q—Q3 ch.	K—R sq.	49. Q—R5	Resigns.
25. Kt×P	Q—R6 ch.		

(*a*) Independent of the question whether Doctor Olland's subsequent play was sound or not, or whether Wolf should have won, we would not suggest this close defense, but simply develop with P—K3 and B—K2.

(*b*) Playing for the open file for the attack and providing a support Kt—B5.

(*c*) Preventing Kt—B5, because of 12. Q×Q ch., followed by B×P.

(*d*) Now, of course, Black having removed all obstacles to Kt—B5, White stops the advance, but at the expense of a weakening move. Still there is the justification in the hope of a quicker attack than his opponent.

(*e*) A tempting sacrifice, and the logical sequence of the Doctor's plan of attack.

(*f*) Black is just in time in creating this diversion, which has to be attended to by White.

(*g*) 30. ...., B—Kt4, followed by R—QB sq., is the right course, but this was only found on analysis.

(*h*) Too late now.

(*i*) A beautiful conclusion to a brilliant game. If 40. ...., K—R2, then 41. R—R8 ch., etc.

(*j*) Sidney T. Sharp, the Pennsylvania State champion, points out that instead of the text move, White could play Q—Kt7, followed by the advance of the KR's Pawn. Of course, if R×Q, P×R, and Queen's ch.

STEINITZ GAMBIT

Doctor Lasker, the world's champion, is reported to have made the statement that when he was matched to play an important series of games with another master he would pick Philadelphia as an excellent training camp. The champion made this assertion after he had met a few of the Quaker City players.

A selection of games, taken from Chess in Philadelphia on the occasion of Doctor Lasker's first visit to this city in 1892, is scored below. In the first game between the champion and Walter Penn Shipley, president of the Franklin Chess Club, the opening was selected by an agreement between the two contestants. They played for a special prize offered by Mr. Shipley. The score:

(*Lasker*, White; *Shipley*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	14. P—B3	Q—B7 ch.
2. QKt—B3	QKt—B3	15. K—Q3	R—K8 (*d*)
3. P—B4	P×P	16. Q—R4	Q×BP ch.
4. P—Q4	Q—R5 ch.	17. K—B4	P—QR4 (*e*)
5. K—K2	P—Q4	18. P×B	Q×R
6. P×P	B—Kt5 ch.	19. Q×P	Q×B ch.
7. Kt—B3	Castles QR	20. K—Kt3	Q—Q6 ch.
8. P×Kt	B—QB4	21. K—R4	Q—B7 ch.
9. P×P ch.	K—Kt sq.	22. K—R3	Q—Q6 ch.
10. Kt—QKt5	Kt—B3	23. K—R4	Q—B7 ch.
11. P—Kt4 (*a*)	B×Kt ch.	24. K—R3	K×P
12. P×QB	KR—Ksq.ch.	Resigns.	
13. K—Q2 (*b*)	B×KtPch. (*c*)		

Notes by William Steinitz

(*a*) The preceding play on both sides has become common property since its promulgation by the author of the gambit against Zukertort in the London tournament of 1872. At this juncture Steinitz then played 11. K—Q3, and Mr. Shipley, remarking thereon, writes that after having devoted considerable study to the analysis of this opening he comes to the conclusion that it is sound if the last-named move be adopted. The text move might be a

good answer if on the previous move Black had played 10. P—QR3, but is objectionable now.

(*b*) White's game is compromised. If now 13. K—Q3, B×QP; 14. Kt×B, R×Kt ch.; 15. K×R, R—Q sq. ch., and wins.

(*c*) Doctor Lasker afterward stated that he would have resigned at once if Black had here played 13. . . . . , B×QP. The natural consequence of this might have been 14. Kt×B, R×Kt ch.; 15. B—Q3, Q—B7 ch.; 16. K—B3, Kt—Q4 ch., followed by R×P ch.

(*d*) All seems to be forced after this excellent move.

(*e*) Necessary for his own salvation and at the same time destructive to the opponent.

FOUR KNIGHTS' GAME

From a simultaneous exhibition in 1892.

(*E. Lasker*, White; *M. Morgan*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	15. B—QKt3	P—Q4 (*a*)
2. Kt—KB3	Kt—KB3	16. P×P	Kt×P
3. Kt—QB3	Kt—QB3	17. B×Kt	Q×B
4. B—Kt5	B—Kt5	18. K—R sq.	Q—KKt4
5. Castles	Castles	19. Kt—KB3*b*	Q×Kt
6. P—Q3	P—Q3	20. Q—Q2	R—KKt sq.
7. Kt—K2	Kt—K2	21. QR—K sq.	R—Kt3
8. B—KKt5	P—QB3	22. P—QB4	QR—KKtsq.
9. B—QR4	B—QR4	23. R—K2	B—KR6
10. Kt—KKt3	B—B2	24. Kt—K sq.	P—B6 (*c*)
11. B×Kt	P×B	25. Kt×P	B—Kt5
12. Kt—KR4	B—K3	26. P—KR3	B×Kt
13. P—KB4	P×P	27. R×B	Q×R (*d*)
14. Kt—KR5	K—R sq.		

White resigns. If he takes the Queen, Black mates with R—Kt8.

Notes by Gustavus C. Reichheim

(*a*) Both players have been finessing for position, and White's late moves having been premature, Black now gets the better position.

(*b*) In a tight fix. He must lose.

(*c*) A sort of anvil chorus on White's position.

(*d*) Black played in masterly manner.

LASKER AND MARTINEZ

Among the interesting curios at the Franklin Chess Club is the score of a chess game. There is, as a rule, nothing unusually striking about the ordinary record of the moves of a game, but in this particular instance the game was played between Doctor Lasker, the world's champion, and Charles Martinez, probably the strongest player in Philadelphia, in 1902, at 20 moves an hour. These facts alone are sufficient to hold the attention of the observer, but on glancing down the sheet the reader finds, to his surprise, that the game was won by the brilliant Philadelphian after 44 moves. Not the least interesting feature of this attractive bit of chess history is that the entire score was kept and signed by Doctor Lasker and given to A. K. Robinson, a strong Philadelphia player, who presented it to the Franklin Club. The score of the game follows:

RUY LOPEZ

(*Martinez*, White; *Lasker*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	3. B—Kt5	Kt—B3
2. Kt—KB3	Kt—QB3	4. Castles	Kt×P

WHITE	BLACK	WHITE	BLACK
5. P—Q4	B—K2	26. R×R	B—K3
6. Q—K2	Kt—Q3	27. Kt—R2	R—Q7
7. B×Kt	KtP×B	28. Kt—B3	R—Q6
8. P×P	Kt—Kt2	29. R—K3	R—Q8 ch.
9. Kt—B3	Castles	30. R—K sq.	R×R ch.
10. R—K sq.*a*	P—Q4	31. Kt×R	B—KB4
11. P×P e. p.	B×P	32. K—B sq.	K—K3
12. B—Kt5	Q—Q2	33. K—K2	K—Q4
13. QR—Q sq.	Q—B4	34. Kt—Q3	B—K5
14. Q—K4	Kt—B4	35. P—B3	B—KB4
15. Q×Q	B×Q	36. K—Q2	B—Kt6
16. Kt—Q4	B—Q2	37. B—K3	K—B5
17. B—K3	KR—Ksq.*b*	38. Kt—Kt2 ch.	K—Kt6
18. P—QR3	P—QR4	39. Kt—Q3	K—B5
19. P—QKt4	P×P	40. Kt—Kt2 ch.	K—Kt6
20. P×P	Kt—R5	41. Kt—Q3	B×Kt (*c*)
21. Kt×Kt	R×Kt	42. K×B	B—K4
22. P—QB3	P—B3	43. B—Q4	P—R4
23. P—R3	R—R7	44. B×B	P×B
24. Kt—B3	K—B2	45. P—R4 (*d*)	Resigns.
25. B—Q4	R×R ch.		

(*a*) Introduced by Pillsbury in the Vienna tourney in his contest with Doctor Tarrasch. Pillsbury continued Kt—Q4 and B—K3, eventually playing QKt—QR4, which weakened Black's Pawn position on the Queen's wing. The variation selected in the present game leads to a fairly even development, White maintaining some attack.

(*b*) Stops White's intended continuation: Kt(Q4)—Kt5, followed by B×Kt and R×B.

(*c*) K—B5 would have led to a drawn game; so would

have B—K4 at once. The play selected proves disastrous, as the progress of the game shows.

(*d*) After this move Black surrendered. White threatens P—Kt4, etc., queening in advance of Black.

MORPHY AND BARNES

Here is a fine game played between Morphy and Barnes, consulting against Staunton and Alter. The notes are by Lowenthal:

CENTRE COUNTER GAMBIT

(*Morphy and Barnes*, White; *Staunton and Alter*, Black)

WHITE	BLACK
1. P—K4	P—Q4
2. P×P	Q×P
3. Kt—QB3	Q—Q sq.
4. P—Q4	Kt—KB3
5. B—Q3	.....

Correctly played, preventing the adverse Queen's Bishop from coming into action.

.....	Kt—B3
6. B—K3	P—K3

As this in a great degree confines the Queen's Bishop, it is a move that cannot be recommended.

7. Kt—B3	B—Q3
8. Castles	Castles
9. Q—K2	P—QKt3
10. B—KKt5	B—Kt2
11. Kt—K4	B—K2
12. Kt×Kt ch.	B×Kt
13. Q—K4	.....

Thus early in the game the White allies have obtained a fine attack.

.....	P—Kt3
14. Q—R4	B×B
15. Kt×B	P—KR4
16. P—QB3	Q—B3
17. QR—K sq.	Kt—K2
18. P—KB4	Kt—B4
19. Q—R3	KR—K sq.
20. R—K5	QR—Q sq.
21. KR—K sq.	Kt—Kt2
22. P—KKt4	P—B4

Black would have acquired only a worse position by R—Q4.

23. B—K4	.....

Best, for the adverse Bishop commanded an important diagonal, and as the game advanced might have proved embarrassing. Now, whether Black exchange the Bishop or retreat it, White's position is improved. It is obvious that either P×P or B—Kt5 would have been bad play, as in the former case Black's reply would have been Q×P, and in the second R—K2, either way obtaining a good game.

.....	B—R3
24. P×RP	Kt×P
25. B—B3	P×P
26. B×Kt	P×B
27. Q×RP	Q—Kt2
28. K—B2	Q—B3
29. Q—R4	B—Q6

This and the succeeding moves are natural enough, and

would doubtless have been adopted by most fine players, but Morphy and his ally, by their mode of play, clearly demonstrated the weakness of them.

30. Q—Kt3	B—Kt3
31. P—B5	B×P
32. Kt—K4 dis. ch.	Q—Kt3
33. Kt—B6 ch.	K—B sq.
34. Q×Q	B×Q
35. Kt×R	K×Kt
36. P—KR4	P—Q6
37. K—K3	K—K2
38. K—Q2	R—Q3

R—KR sq. would manifestly have been better play, but it is questionable whether, even then, Black could have succeeded in obtaining a draw.

39. R—KKt5	.....

A very good move, the effect of which is not at first sight perceptible.

.....	K—B3
40. R—B sq. ch.	B—B4
41. R—Kt8	.....

The adverse king is now unable to arrest the pawn's advance.

.....	R—Q4
42. P—R5	R—K4
43. R—B2	R—K5
44. R—R2	B—R2
45. R—KR8	K—Kt2
46. R—QR8	K—R3
47. R×P	.....

This obtains a free passage for the QR's P and renders winning easy.

.....	R—KB5
48. R—Kt7	P—K4
49. R×P ch.	P—B3
50. P—R4	P—K5
51. R—K6	R—B6
52. P—R5, and wins.	

MORPHY *vs.* McCONNELL

The following interesting game was played at New Orleans in 1849, between the late Judge James McConnell and the great Paul Morphy. The notes are by the Hungarian master, Geza Maroczy:

KING'S KNIGHT'S GAMBIT

(*Morphy*, White; *McConnell*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	16. P×P	KKt—Q4
2. P—KB4	P×P	17. B×Kt (*c*)	P×B
3. Kt—KB3	P—KKt4	18. B—B5	B—QB3
4. P—KR4	P—Kt5	19. P—Kt4 (*d*)	P—Kt3
5. Kt—K5	P—KR4 (*a*)	20. B×Kt	Q×B
6. B—B4	R—R2	21. Kt(B4)×P	Q—Kt2
7. P—Q4	P—Q3	22. Kt—B6 ch.	B×Kt
8. Kt—Q3	P—B6	23. P×B ch.	K—B sq.
9. P—KKt3	Kt—QB3	24. Q—Q6 ch.	K—Kt sq.
10. Kt—B4	B—Q2	25. R—K7	Q—B sq.
11. Kt—B3	Kt—B3	26. R—B7	Q—B4
12. B—K3	Kt—K2	27. Q×B	Q×P ch.
13. K—B2 (*b*)	P—B3	28. K—K3	R—Q sq.
14. R—K sq.	B—Kt2	29. R—Q sq. (*e*)	Resigns.
15. P—K5	P×P		

(*a*) P—Q4 or Kt—KB3 is generally played here, but McConnell at that time continued in a style adopted mostly by experts.

(*b*) The opening demonstrates that the young boy Morphy was fully versed in the theory of the game.

(*c*) The best way of exchanging forces.

(*d*) An important preparatory move, preventing, after the exchange, the check on QB4.

(*e*) White prevents any defensive movement in the simplest possible way.

FRENCH DEFENSE

(*Capablanca*, White; *Snosko-Borowsky*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—K3	19. B—B3	KR—K sq.
2. P—K4	P—Q4	20. B×B	K×B
3. Kt—QB3	Kt—KB3	21. P—QB5 (*f*)	P—B3
4. B—KKt5	B—Kt5 (*a*)	22. Kt—B3	Q—B sq.
5. P×P	Q×P	23. Kt—Q2	P×P
6. B×Kt	B×Kt ch.	24. Kt—B4 (*g*)	Kt—Kt3
7. P×B	P×B	25. Kt—R5 ch.	K—R sq.
8. Kt—B3	P—Kt3 (*b*)	26. P×P	Kt—Q4
9. Q—Q2	B—Kt2	27. Q—Q4	R—B sq.
10. B—K2	Kt—Q2 (*c*)	28. P—B4	P—K4 (*h*)
11. P—B4	Q—KB4	29. Q—Kt sq.	P—K5
12. Castles QR	Castles QR	30. P×Kt (*i*)	P×R
13. Q—K3	KR—Kt sq.	31. P—Q6	R—K7
14. P—Kt3	Q—QR4	32. P—Q7	R—B7 ch.
15. R—Q3	K—Ktsq. (*d*)	33. KKt sq.	R—Ktsq. ch.
16. KR—Q sq.	Q—KB4	34. Kt—Kt3	Q—K2
17. Kt—R4	Q—KKt4	35. R×P	R—K7
18. P—B4	Q—Kt2 (*e*)	36. Q—Q4 (*j*)	R—Q sq.

WHITE	BLACK	WHITE	BLACK
37. Q—R4	Q—K5	40. Kt—Q4	R—K8 ch.
38. Q—R6	K—Kt sq.	41. K—Q2(*k*)	R×Kt
39. K—B sq.	R×QP	Resigns.	

(*a*) The McCutcheon defense, which has been of late years somewhat out of favor, though in the opinion of many for no sufficient reason, as nothing has been found to prove it unsound.

(*b*) P—QB4, with the object of weakening the White Pawns is to be considered.

(*c*) Intending castles QR.

(*d*) A safety move. Q×P is obviously met by R—R3.

(*e*) Black has lost time with his Queen moves, but to play Q—QR4 would be a great mistake.

(*f*) Threatening P—B6 ch., K×P; Q—B3 ch., K—Kt4; R—R3, with mate in two moves to follow.

(*g*) Kt—Kt3 instead serves the same purpose as the text move, as well as preventing Black's reply.

(*h*) A very strong move which turns the game in Black's favor.

(*i*) If 30. R—Kt3, P—K6; 31. P×Kt, Q×P ch.; with the better game.

(*j*) White cannot allow the Black Queen to check, or mate would follow in a few moves.

(*k*) With the loss of the Knight the game is over.

AN UNUSUAL GAME

This game is unusual in that the closing moves are decidedly unexpected. It was played on May 23, 1915, between Hermann Helms, the New York expert, and J. F. Smyth. The notes are by Mr. Helms.

DUTCH DEFENSE

(*Smyth*, White; *Helms*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—Q4	P—KB4	13. B×Pch. (*b*)	K—R sq.
2. Kt—KB3	Kt—KB3	14. Kt×Kt	Q—R5
3. P—B4	P—K3	15. P—KKt3	Q×Kt
4. Kt—B3	P—QKt3	16. B—Q3	R—B6
5. P—K3	B—Kt2	17. B—K3	Q—K4
6. B—Q3	B—Q3	18. QR—K sq.	QR—KBsq.
7. P—QR3	P—QR4	19. B×P (*c*)	Q—R4
8. Castles	Castles	20. B—K3	Q—R6
9. Q—B2	Kt—B3	21. B—K4	QR—B4 (*d*)
10. P—K4	P×P	22. B×QR	Q—Kt7 ch.
11. Kt×P	Kt×Kt	23. K×Q	R×KtP
12. B×Kt	Kt×P (*a*)		mate

(*a*) Black, it need hardly be said, did not foresee the mate which is administered 11 moves hence, but on general principles the sacrifice is worth while. Black has the open file, two Bishops pointed right, and, as a matter of fact, all of his forces ready for a strike.

(*b*) In the course of the exciting game White errs twice in nibbling at Pawns which had better been left alone. If, instead, 13. Kt×Kt, B×P ch.; 14. K×B, Q—R5, ch.; 15. K—Kt sq., B×B; 16. Q—B3, B×P; 17. K×B, R—B3, and White in turn must sacrifice in order to stave off immediate defeat.

(*c*) The lure of the Pawn again gets in its deadly work. In such a ticklish position as this it is unwise to concede to the enemy the gain of a move.

(*d*) The winning move, as it threatens R—R4.

A FAMOUS OLD GAME

The game scored below was played 125 years ago in England between Doctor Bowdler and Lord Henry Seymour. Doctor Bowdler with the white pieces conducted the game in an exceptionally brilliant manner, allowing Black to capture most of his pieces and then brought about a pretty mate. It is one of those rare gems which illustrate the possibilities of the mental game:

(*Dr. Bowdler*, White; *Lord Seymour*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	13. Q—Kt4 ch.	K—B2
2. B—B4	B—B4	14. Q×P	Kt—Q2
3. P—Q3	P—QB3	15. Q—Kt3	P—Kt3
4. Q—K2	P—Q3	16. Kt—Kt5 ch.	P×Kt
5. P—B4	P×P	17. B×P ch.	K—Kt2
6. QB×P	Q—Kt3	18. B—Q5 ch.	K—R3
7. Q—B3	Q×P	19. P—Q4	P—Kt5
8. B×P ch.	K—Q2	20. B×P	K—Kt4
9. Kt—K2	Q×R	21. P—B4 ch.	K×B
10. K—Q2	B—Kt5 ch.	22. Q—Kt3 ch.	K—R4
11. QKt—B3	B×Kt ch.	23. Q—R3, mate	
12. Kt×B	Q×R		

IRREGULAR OPENING

Awarded the brilliancy prize in a New Zealand championship tournament:

(*Friberg*, White; *Mason*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—QR3	P—K4	4. Kt—KB3	B—KKt5
2. P—K3	P—Q4	5. B—K2	P—K5
3. P—Q4	Kt—QB3	6. KKt—Q2	B×B

WHITE	BLACK	WHITE	BLACK
7. Q×B	QKt—K2(*a*)	21. P—B4	Q—Kt sq.
8. Q—Kt5 ch.	P—B3	22. P—QB5	B—B2
9. Q×KtP	Kt—B3	23. Kt—B3	Kt—K2
10. Q—R6	Q—Q2	24. B—Q2	R—Kt3
11. Q—K2	Kt—Kt3	25. R—Kt2	R—Kt4
12. Castles	B—Q3	26. R—KB sq.	R—B3
13. P—KB3	Q—B2	27. R(B)—B2	R(B3)—Kt3
14. P—KKt3	Castles KR	28. K—B sq.	Kt—B3
15. P×P	P×P	29. R—Kt sq.	Kt—R4
16. Q—Kt2	QR—K sq.	30. R(B2)—Kt2	B×P (*c*)
17. P—QKt4(*b*)	R—K3	31. B—K sq.	P—B5
18. Kt—Kt3	Kt—Q2	32. Q—Q2	B×B
19. Q—K2	K—R sq.	33. Q×B	P×P
20. R—B2	P—KB4	34. R×R	Q—B5 ch.

wins. Black mates next move.

(*a*) This allows White to win a Pawn. 7. Q—Q2 at once was better.

(*b*) Kt—QB3, threatening the KP, seems stronger.

(*c*) A neat finish to a very interesting game.

IRREGULAR OPENING

A brilliant game by Schlechter and Fleissing:

(*Fleissing*, White; *Schlechter*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—QKt4 (*a*)	P—K3	6. Kt—B3	Kt—K5
2. B—Kt2	Kt—KB3	7. Q—Q3	P×QP (*c*)
3. P—QR3	P—QB4	8. Q×P	B—B4
4. P—Kt5	P—Q4	9. Q×KtP	B×P ch.
5. P—Q4 (*b*)	Q—R4 ch.	10. K—Q sq.	P—Q5

WHITE	BLACK	WHITE	BLACK
11. Q×R ch.	K—K2	15. B—B4 (*d*)	Q—Q4 ch.
12. Q×B	P×Kt	16. K—B sq.	B—K6 ch.
13. B—B sq.	Kt—Q2	17. B×B	Kt—B7
14. Q×R	Q×KtP	18. Resigns (*e*)	

(*a*) This has not a promising look. Chess Openings of 1893 quotes Jenkins *vs.* Blackburne: 1. P—QR4; 2. P—Kt5, P—QB3; 3. P—QR4, P—K4.

(*b*) Better is P—K3.

(*c*) The beginning of a series of brilliancies which make this a second "immortal" game.

(*d*) Kt—KB3 would not save the game. Black replies with Q—Q4 ch., and the attack is decisive.

(*e*) If B×Kt, Black mates in 3 moves.

SOME PRETTY GAMES

RUY LOPEZ

The following game won the brilliancy prize in a New Zealand tourney:

(*A. Gifford*, White; *S. Crackenthrop*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	12. Castles	Castles
2. Kt—KB3	Kt—QB3	13. P—KR3	K—R sq.
3. B—Kt5	P—B4	14. R—K sq.	Kt—R4
4. Q—K2	P—Q3	15. Kt—B sq.	Q—R5
5. P—Q4	P×KP	16. B—K3	R—B3
6. B×Kt ch.	P×B	17. Q—Q2	B×RP
7. Q×P	Kt—B3	18. Kt—Kt3	Kt×Kt
8. Q×BP ch.	B—Q2	19. B—Kt5	Q—Kt5
9. Q—B4	P—K5	20. P×B	Kt—K7 dbl. ch.
10. KKt—Q2	P—Q4	21. K—B sq.	R×P ch.
11. Q—B3	B—Q3	22. Resigns	

RUY LOPEZ

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Kt—B3	P—QR3
2. Kt—KB3	Kt—QB3	7. B—B4	Kt—Q5
3. B—Kt5	P—Q3	8. Kt×P	B×Q
4. Castles	B—Kt5	9. B×BP ch.	K—K2
5. P—KR3	B—R4	10. Kt—Q5, mate	

FRENCH DEFENSE

(*Blackburne*, White; *Boys*, Black)

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K3	9. P—KR4	P—B3
2. P—Q4	P—Q4	10. Kt—KKt5	P×Kt
3. Kt—QB3	Kt—KB3	11. B×P ch.	K×B
4. B—KKt5	B—K2	12. P×Pdis.ch.	K—Kt sq.
5. B×Kt	B×B	13. R—R8 ch.	K×R
6. Kt—B3	Castles	14. Q—R5 ch.	K—Kt sq.
7. B—Q3	Kt—B3	15. P—Kt6 and mates in two	
8. P—K5	B—K2	moves.	

SCOTCH GAME

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	6. Castles	P—Q3
2. Kt—KB3	Kt—QB3	7. B—Kt5 ch.	B—Q2
3. P—Q4	Kt×P	8. Kt×B	P—QR3
4. Kt×P	P—QB4	9. Kt—B6dblch	K—K2
5. B—QB4	Kt—K3	10. Kt—Q5, mate	

THREE KNIGHTS' DEFENSE

WHITE	BLACK	WHITE	BLACK
1. P—K4	P—K4	5. K×B	Kt×Kt
2. Kt—KB3	Kt—QB3	6. P—Q4	Q—B3 ch.
3. Kt—B3	B—B4	7. K—Kt sq.	Kt—K2
4. Kt×P	B×P ch.	8. P×Kt	

Black mates in three moves.

CHAPTER VII

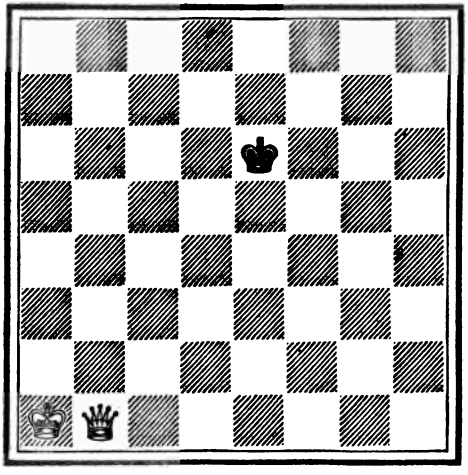
ELEMENTARY ENDINGS

WHEN you are left with a King and Queen against a lone King, a King and Rook against a lone King, a King and two Bishops against a lone King, or a King, Knight and Bishop against a lone King, it is very essential to know how to force the checkmate. These endings are illustrated by the diagrams, and the moves given in notation in this chapter:

KING AND QUEEN *vs.* KING

DIAGRAM P

BLACK



WHITE

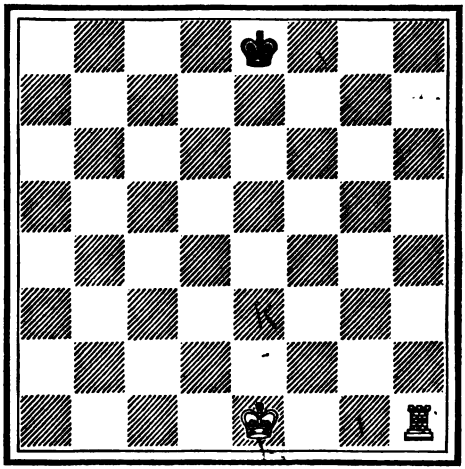
White to play.

WHITE	BLACK	WHITE	BLACK
1. K—Kt2	K—Q4	6. Q—KKt4	K—K8
2. K—B3	K—K4	7. K—K3	K—B8
3. Q—KKt6	K—B5	8. Q—Kt7	K—K8
4. K—Q4	K—B6	9. Q—Ktsq.orRsq. (mate).	
5. Q—KKt5	K—B7		

KING AND ROOK *vs.* KING

DIAGRAM Q

BLACK



WHITE

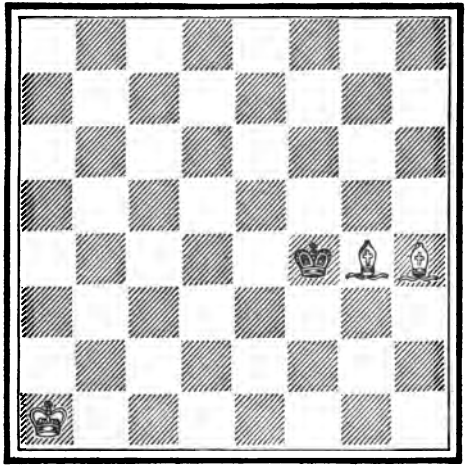
White to play.

WHITE	BLACK	WHITE	BLACK
1. R—KR7	K—KB sq.	7. K—Q6	K—QKt sq.
2. K—K2	K—KKt sq.	8. R—QB7	K—QR sq.
3. R—QR7	K—KB sq.	9. K—QB6	K—QKt sq.
4. K—K3	K—K sq.	10. K—QKt6	K—QR sq.
5. K—K4	K—Q sq.	11. R—QB8, checkmate.	
6. K—K5	K—QB sq.		

KING AND TWO BISHOPS *vs.* KING)

DIAGRAM R

BLACK



WHITE

White to play.

WHITE	BLACK	WHITE	BLACK
1. B—Q sq.	K—K6	10. B—KB2	K—Kt4
2. K—Kt2	K—Q7	11. B—KB5	K—R3
3. B—QB2	K—K6	12. K—B6	K—R4
4. K—B3	K—B6	13. B—K6	K—R3
5. K—Q4	K—Kt5	14. B—Kt4	K—R2
6. B—K sq.	K—B6	15. K—B7	K—R3
7. B—Q3	K—B5	16. B—K3 ch.	K—R2
8. B—K4	K—Kt4	17. B—B5 ch.	K—R sq.
9. K—K5	K—Kt5	18. B—Q4, checkmate.	

KING BISHOP AND KNIGHT *vs.* KING

Players who know how to force a checkmate with King, Bishop and Knight in the shortest possible number of moves have, indeed, mastered a most difficult ending in chess.

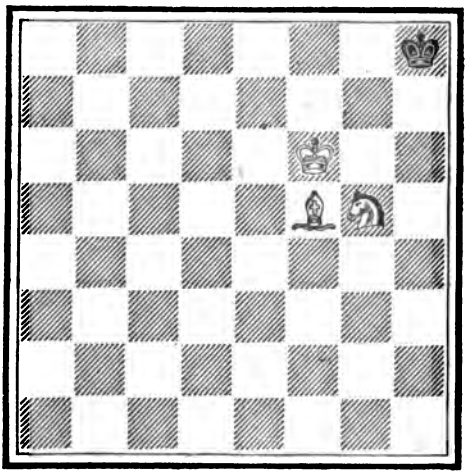
There are many really good players who would have great difficulty in bringing about a checkmate in the fewest number of moves with this force. I once witnessed a match game between two first-class players. The ending left one player with a King, Bishop and Knight against his adversary's lone King, and, try as he would, the player with the Bishop and Knight was unable to force the checkmate.

A player in a minor tournament in Breslau in 1903 had to checkmate with Bishop, Knight and King, but he was not quite certain he could force the mate in the stipulated number of moves, so he interrupted the game for more than an hour to collect his thoughts, and, incidentally, refresh his memory.

The important thing to remember is that you must drive the lone King to one of the Rook's squares controlled by the Bishop. See Diagram S:

DIAGRAM S

BLACK



WHITE

White to play.

In the above position it is possible to checkmate the Black King in eighteen moves, as follows:

WHITE	BLACK	WHITE	BLACK
1. Kt—B7 ch.	K—Kt sq.	7. K—Q6	K—K sq.
2. B—K4	K—B sq.	8. B—Kt6 ch.	K—Q sq.
3. B—KR7	K—K sq.	9. Kt—QB5	K—QB sq.
4. Kt—K5	K—B sq.	10. B—B7	K—Q sq.
5. Kt—Q7 ch.	K—K sq.	11. Kt—Kt7 ch.	K—QB sq.
6. K—K6	K—Q sq.	12. K—QB6	K—QKt sq.

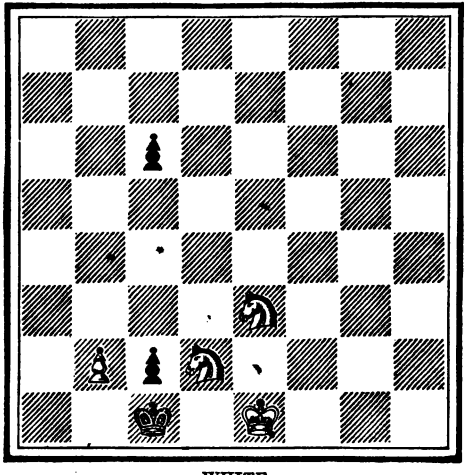
WHITE	BLACK	WHITE	BLACK
13. K—QKt6	K—QB sq.	16. B—Q7	K—QKtsq.
14. B—K6 ch.	K—QKt sq.	17. Kt—R6 ch.	K—QR sq.
15. Kt—QB5	K—QR sq.	18. B—B6, checkmate	

KING PAWN AND TWO KNIGHTS *vs.* KING AND PAWNS

The King and two Knights cannot force a checkmate against a lone King. If, however, your adversary has a Pawn in addition, the mate is brought about often with a single Knight. Here is an example of King, Pawn and Knights against a King and Pawns:

DIAGRAM T

BLACK



WHITE

White to play.

White mates in six moves, as follows:

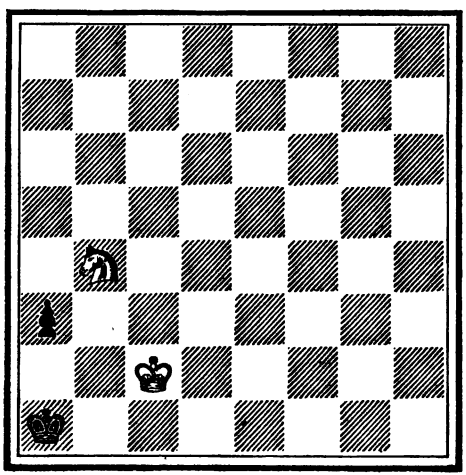
WHITE	BLACK	WHITE	BLACK
1. Kt(K3)—QB4	P—QB4	4. K—K sq.	P—QKt7
2. P—QKt4	P×P	5. Kt—K5	P Queens
3. K—K2	P—QKt6	6. Kt—Q3, checkmate	

KING AND KNIGHT *vs.* KING AND PAWN

On the diagram below White has only a Knight and his King against Black's King and Pawn, yet it is possible for White to checkmate the Black King in two moves.

DIAGRAM U

BLACK



WHITE

White to play.

Note that the Black Pawn is the real factor which enables White to force the mate, as follows:

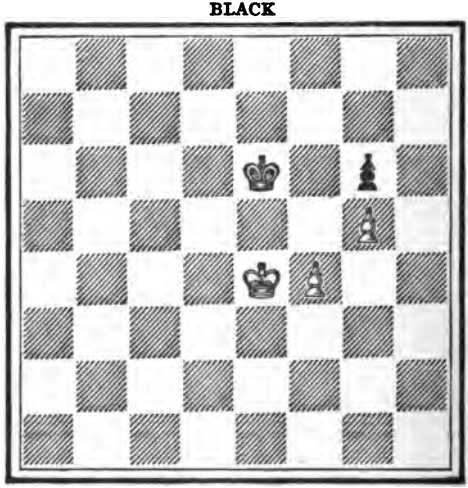
WHITE	BLACK
1. K—QB sq.	P—R7
2. Kt—QB2, checkmate.	

KING AND PAWNS *vs.* KING AND PAWN

Usually the player having the two Pawns wins, but there are many positions whereby the best that can be obtained is a draw. In the appended position, if Black plays first, White will win, but if it is White's move the game is drawn.

DIAGRAM V

BLACK



WHITE

Suppose we give White the move:

WHITE	BLACK	WHITE	BLACK
1. K—Q4	K—Q3 (*a*)	4. K—Q4	K—Q3
2. K—Q3	K—Q2	5. K—K4	K—K3
3. K—K3	K—K2	Drawn.	

(*a*) If K—B4, K—K3 wins for White.

Now give Black the move:

WHITE	BLACK	WHITE	BLACK
1.	K—Q3	10. K—B6	K—R2
2. P—KB5	K—K2 (*a*)	11. K—B7	K—R sq.
3. P—KB6ch.(*b*)	K—K3	12. K×P	K—Kt sq.
4. K—Q4	K—Q3	13. K—B6	K—R2
5. P—KB7	K—K2	14. K—B7	K—R sq.
6. K—K5	K×P	15. K—Kt6	K—Kt sq.
7. K—Q6	K—B sq.	16. K—R6	K—R sq.
8. K—K6	K—Kt2	17. P—Kt6, and wins.	
9. K—K7	K—Kt sq.		

(*a*) If he takes the Pawn he loses easily, viz., P×P ch., and White replies, K×P and wins by Queening the KtP.

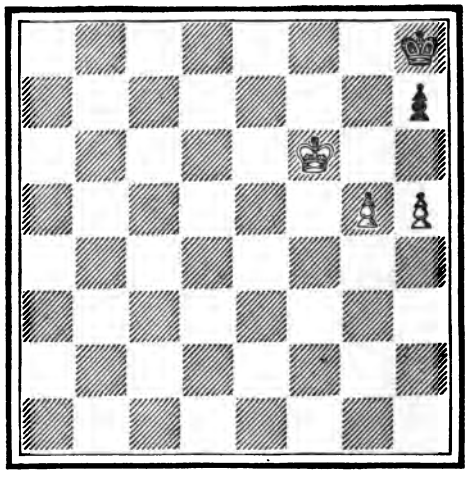
(*b*) If White plays P×P, Black draws.

Another interesting position is given on the appended diagram.

I have seen more than one game concluded in this way, as it often occurs in actual play. It looks like a sure win for the person with the greater force, and offhand one would be apt to declare the player having the white pieces the winner. But a hasty decision on a chess end-game does not always prove correct, and in this instance, if you think White can win you are deceived. Study the diagram before looking at the solution:

DIAGRAM W

BLACK



WHITE

In the above position it is immaterial which side moves first. White can never force his adversary to give up the Rook's and Knight's squares. For example, he may play—

WHITE	BLACK
1. P—KKt6	P—KR3 (*a*)
2. P—Kt7 ch.	K—Kt sq.

and the game is drawn.

(*a*) Taking the Pawn loses the game.

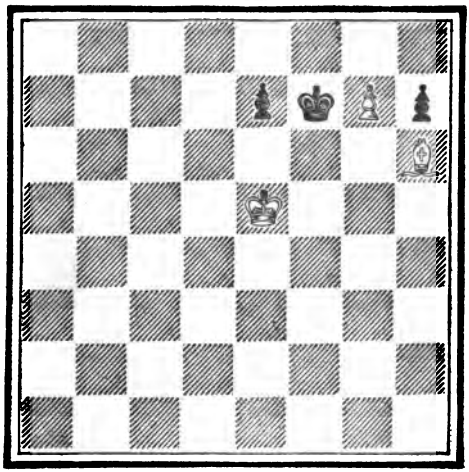
A BEAUTIFUL ENDING

Here is a beautiful end-game which has fooled many an expert chess player. It is not easy to see how

to win, but very simple to comprehend after seeing the moves:

DIAGRAM X

BLACK



WHITE

White to play and win.

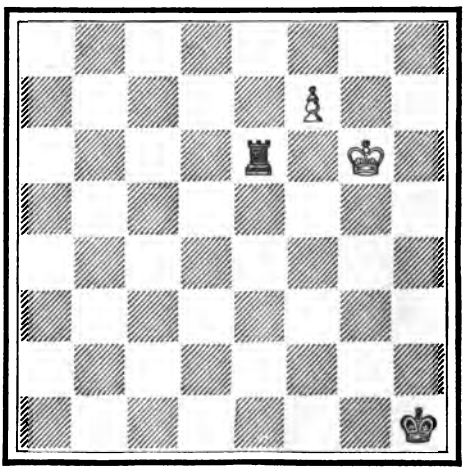
The only possible way to win for White is as follows:

WHITE	BLACK
1. P—Kt8 (queens)	K×Q
2. K—K6	K—R sq.
3. K—B7	P moves
4. B—Kt7 checkmate.	

A WONDERFUL END GAME

The position given on the diagram below is one of the most remarkable endings on record.

BLACK



WHITE

White to play and win.

The White King stands in check, and he must move either to B5 or Kt5. If K—B5, Black plays R—K8 and then exchanges his Rook for the Pawn. If White goes to Kt7 with the King, then Black plays R—K2, and again exchanges the Rook for the Pawn.

The solution is interesting; it runs as follows:

WHITE	BLACK
1. K—Kt5	R—K4 ch.
2. K—Kt4	R—K5 ch.
3. K—Kt3	R—K6 ch.
4. K—B2	R—K5

If now White moves P—B8 (queens), Black draws by R—KB5 ch., and if Q×R, stalemate is the result.

But White has a winning continuation. Instead of taking a Queen he calls for a Rook and wins thus—

5. P—B8 (Rook) .....

If Black now replies with R—KB5 ch.; R×R, and mates next move. So he plays—

..... R—KR5, after which K—Kt3 wins for White.

CHAPTER VIII

THE ATTACK

WHILE I was engaged in writing this book I received a letter from a young man in Chicago asking me to explain to him what was meant by "the attack." "How am I to know when I have the attack? How do I get it? Please give me a position and state which side has the attack?" These were his queries.

The attack in chess means the ability to strike,—to be in a position to launch an assault upon your opponent's forces. (See score and notes of game Helms *vs.* Smyth.) There is no special way to determine when you have the attack. In fact, it is left to the player himself. He may either decide to attack or remain on the defensive. Dr. Lasker says, "the best defense is a counter-attack." That is, parry your adversary's thrust with a counter-blow. In other words, if I bring my pieces to bear upon your King and the pieces surrounding him, you do the same to me, *i. e.*, counter-attack.

It is all a matter of judgment. Of course, there are times when it would be bad play to start an attack. Your pieces may not be placed properly. Your King may be exposed and several of your pieces placed badly. And then, again, your opponent may threaten to win in a few moves. Then you must be strictly on the defensive, and will have no time to attack.

When opening the game, the player with the White pieces is said to have the attack, because he has the choice of opening. He can select a method of opening his game which will, and in most openings does, place you on the defensive. You have no time to start a counter-attack at first, but if you play correctly, you gradually get your pieces into a position where they are of great value to you not only in the defense but also become threatening to your adversary. The best move is one which attacks and defends. An old slogan among chess players is, "Attack and defend." That is, move so that you defend or ward off your opponent's blows, and at the same time attack his forces. Remember this saying, "attack and defend," and when you move try to abide by it.

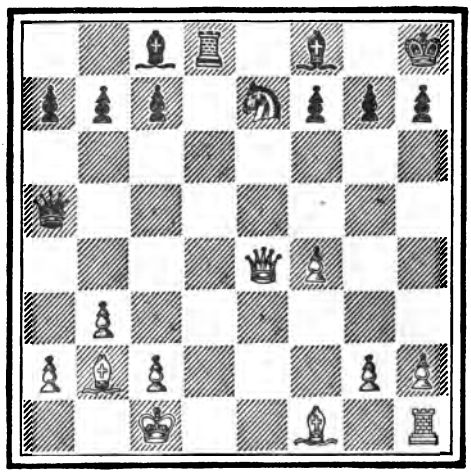
In this book you will come across the phrases, "White has a splendid attack" or "Black has a good attack." Which means that the side with the attack has his pieces placed in such a way that he threatens to win the game within a few moves. The player with the attack has his pieces placed where they can move freely, he probably has more of his pieces developed, that means they control more of the board. Hence we define this state of game with the above phrases.

In warfare the phrase is easily understood. When the enemy attacks, he has plenty of men and ammunition. and hence takes the aggressive. One side must defend, That's all there is to it. When you have plenty of men (meaning when your forces are well placed in the field, while your adversary has not yet brought his pieces out) then start your attack.

The following diagram shows an end-game wherein White has a terrific attack:

DIAGRAM M

BLACK—*D. Janowski*



WHITE—*Mr. Robino*

Black to play.

The above position occurred in a game some years ago at the Café de la Regence in Paris, between David Janowski, the French champion, and Mr. Robino, another strong player.

Upon examination, while there at first seems to be little difference in the development, there is, nevertheless, a decided advantage on Black's side. His pieces are placed better than White's and he is, therefore, in better shape to strike. Black then has the attack.

Just how to press the advantage is not easy to see, but after some thought the French champion found the proper line of play, which starts with the sacrifice of a piece, and forced a pretty victory in six moves. The moves are given below:

(*Janowski*, White; *Robino*, Black)

WHITE	BLACK	WHITE	BLACK
1.	B—KB4	4. B—QB sq.	Q×QB ch.
2. Kt×B	Q—Q7 ch.	5. K×Q	B—QR6 ch.
3. K—Kt sq.	Q—Q8 ch.	6. K—Kt sq.	R—Q8 mate.

GENERAL RULES

It is generally best to castle early in the game because it places the King in safety and allows more scope to the Rooks.

Do not block your pieces. Moving your King's Pawn or Queen's Pawn one square before you have developed your Bishops is often bad play.

The Knights control more of the board if placed in the center, therefore it is better play to bring the Knights out toward the center than to develop them on the Rooks' files.

When a Knight attacks two pieces of greater value at the same time, such as two Rooks, or a Queen and Rook, this maneuver is called a "fork" or "straddle." Probably more games are won by this play than by any other move. It is well to develop your Knights early in the game. Dr. Lasker says, "Develop your Knights before you bring out your Bishops."

In playing the end-game and in the mid-game it is usually good play to obtain a passed Pawn, while doubled Pawns are not to be desired, because they interfere with and cannot be made protect each other.

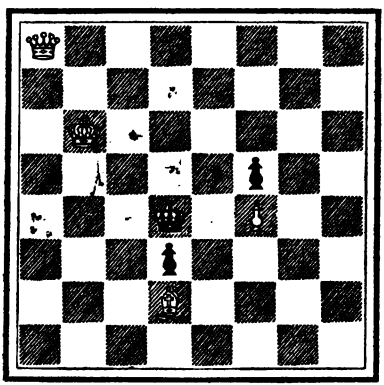
CHAPTER IX

CHESS PROBLEMS

OUR chess problem department contains 75 selected problems. A few of these are of extreme difficulty, while the great majority are from the world's prettiest studies. Here and there you will come across an easy one to afford you a breathing spell and offer a period for relaxation.

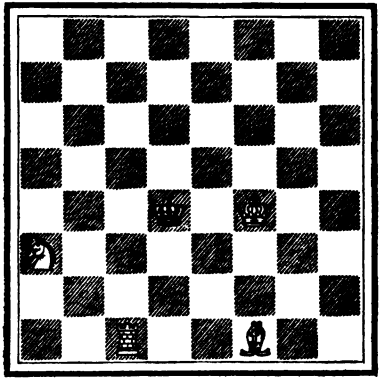
For answers, see page 166 and pages following.

PROBLEM No. 1.—By P. J. Hoban. Black—Three pieces.



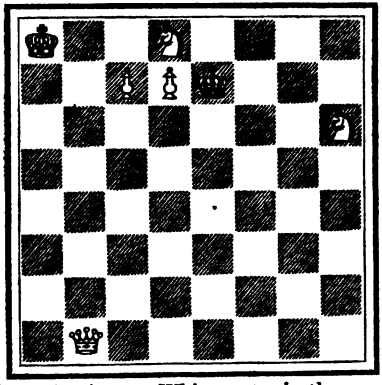
White—Four pieces. White mates in two moves.

PROBLEM No. 2—By Dr. S. Gold. Black—One piece.



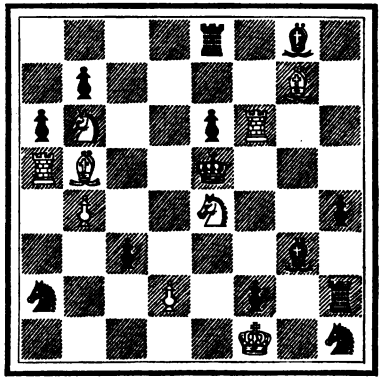
White—Four pieces. White mates in three moves.

PROBLEM No. 3—By G. E. Carpenter. Black—One piece.



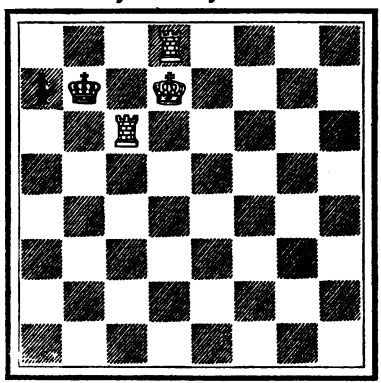
White—Six pieces. White mates in three moves.

PROBLEM No. 4—By Sam Loyd. Black—Thirteen pieces.



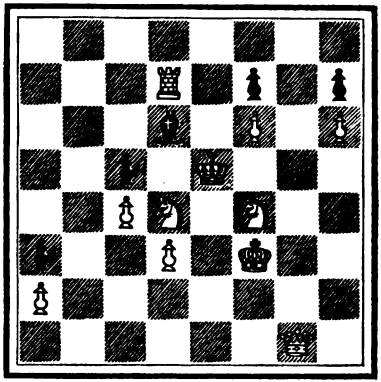
White—Nine pieces. White mates in three moves.

PROBLEM No. 5—By Sam Loyd. Black—Two pieces.



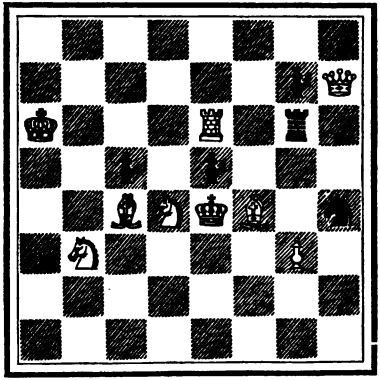
White—Three pieces. White mates in three moves.

PROBLEM No. 6—By E. Pradignat. Black—Six pieces.



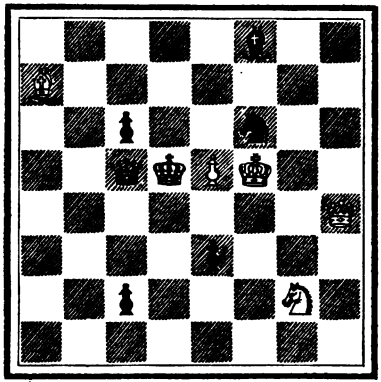
White—Ten pieces. White mates in two moves.

PROBLEM No. 7—By David A. Mitchell. Black—Six pieces.



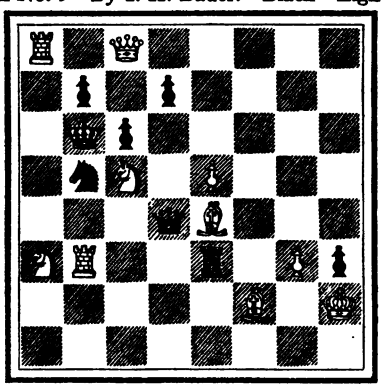
White—Eight pieces. White mates in two moves.

PROBLEM No. 8—By Dr. S. Gold. Black—Seven pieces.



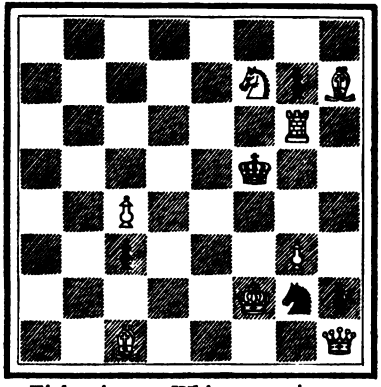
White—Five pieces. White mates in two moves.

PROBLEM No. 9—By I. H. Bauer. Black—Eight pieces.



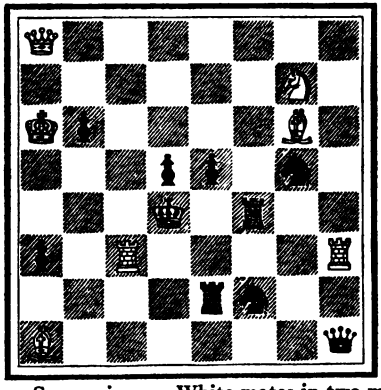
White—Ten pieces. White mates in two moves.

PROBLEM No. 10—By Godfrey Heathcote. Black—Five pieces.



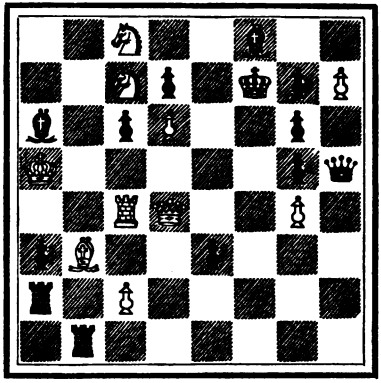
White—Eight pieces. White mates in two moves.

PROBLEM No. 11—By Murray Marble. Black—Ten pieces.



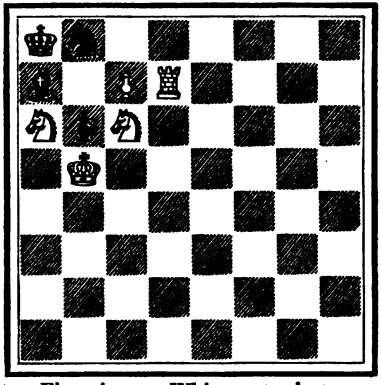
White—Seven pieces. White mates in two moves.

PROBLEM No. 12—By M. Feigl. Black—Thirteen pieces.



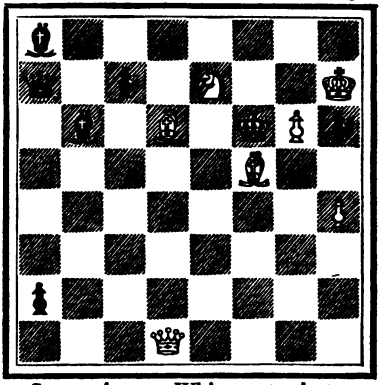
White—Ten pieces. White mates in two moves.

PROBLEM No. 13—By B. Winkelman. Black—Four pieces.



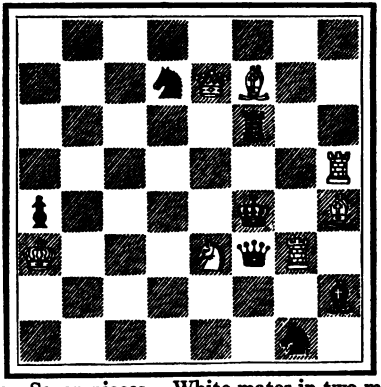
White—Five pieces. White mates in two moves.

PROBLEM No. 14—By J. C. J. Wainwright. Black—Seven pieces.
First Prize—G. C. C. P. C. Tourney



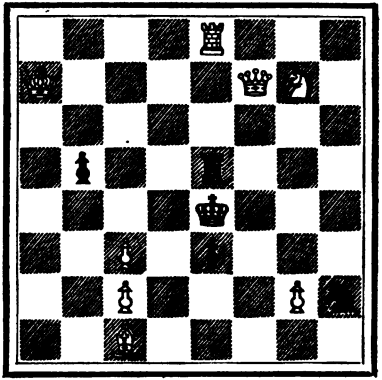
White—Seven pieces. White mates in two moves.

PROBLEM No. 15—By William B. Rice. Black—Seven pieces.
Fourth Prize—G. C. C. P. C. Tourney.



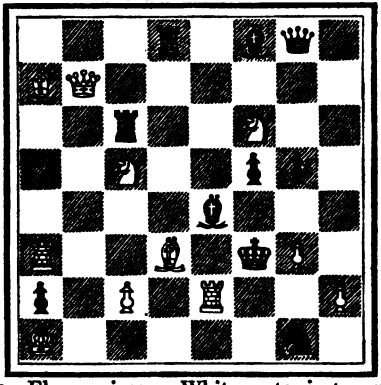
White—Seven pieces. White mates in two moves.

PROBLEM No. 16—By L. N. de Jong. Black—Five pieces.
Second Prize—G. C. C. P. C. Tourney.



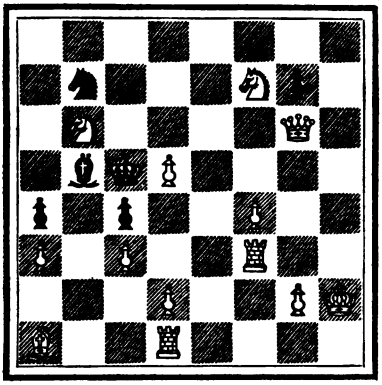
White—Eight pieces. White mates in two moves.

PROBLEM No. 17—By J. Paluzie. Black—Ten pieces.



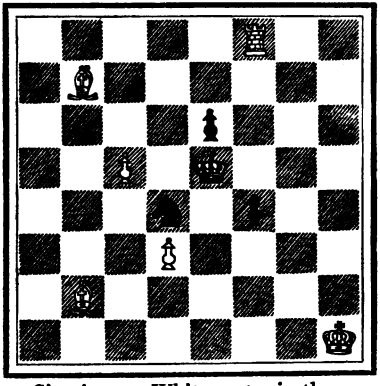
White—Eleven pieces. White mates in two moves.

PROBLEM No. 18—By F. Healy. Black—Six pieces.



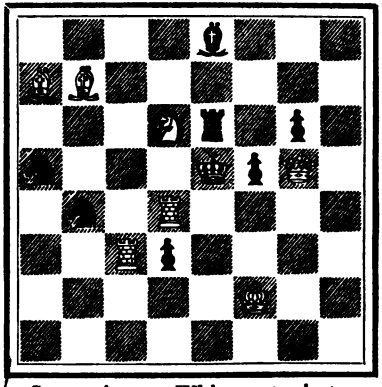
White—Thirteen pieces. White mates in three moves.

PROBLEM No. 19—By Wm. M. Fowler. Black—Four pieces.



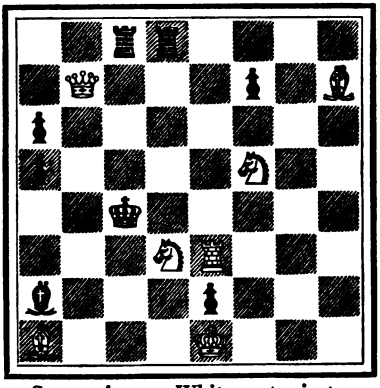
White—Six pieces. White mates in three moves.

PROBLEM No. 20—By G. J. Slater. Black—Eight pieces.



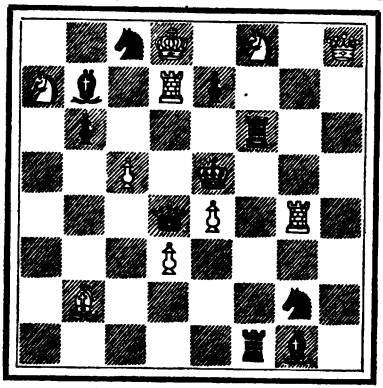
White—Seven pieces. White mates in two moves.

PROBLEM No. 21—By B. G. Laws. Black—Eight pieces.



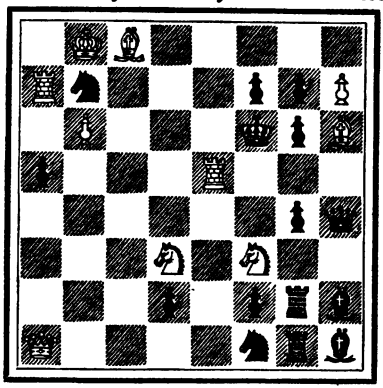
White—Seven pieces. White mates in two moves.

PROBLEM No. 22—By Dr. B. Weiss. Black—Ten pieces.



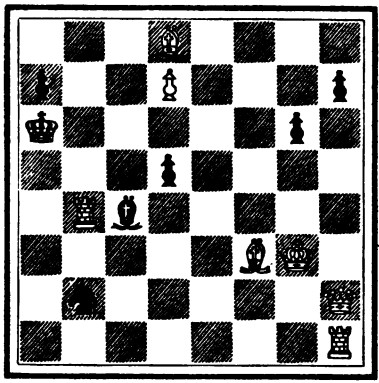
White—Ten pieces. White mates in two moves.

PROBLEM No. 23—By A. Mosely. Black—Fifteen pieces.



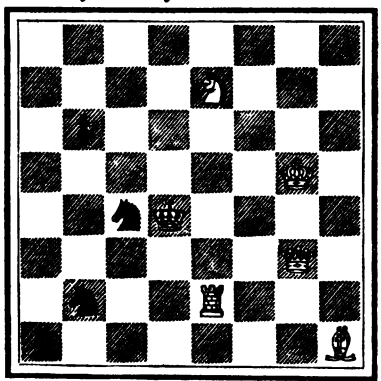
White—Ten pieces. White mates in two moves.

PROBLEM No. 24—By Charles Richardson. Black—Seven pieces.



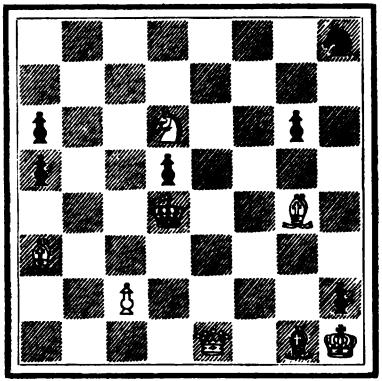
White—Seven pieces. White mates in two moves.

PROBLEM No. 25—By Godfrey Heathcote. Black—Four pieces.



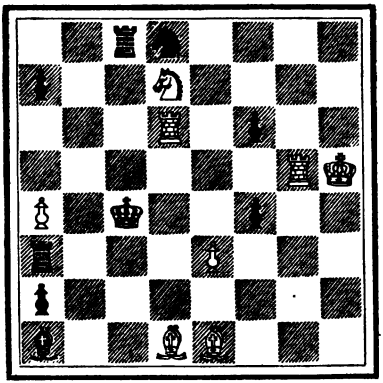
White—Five pieces. White mates in three moves.

PROBLEM No. 26—By Godfrey Heathcote. Black—Eight pieces.



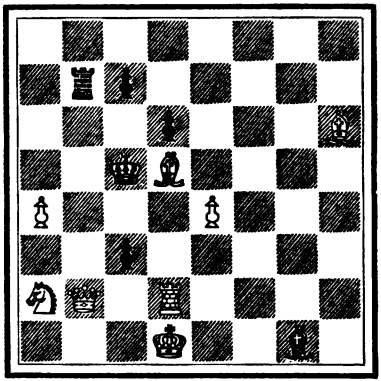
White—Six pieces. White mates in three moves.

PROBLEM No. 27—By G. W. M. Black—Nine pieces.



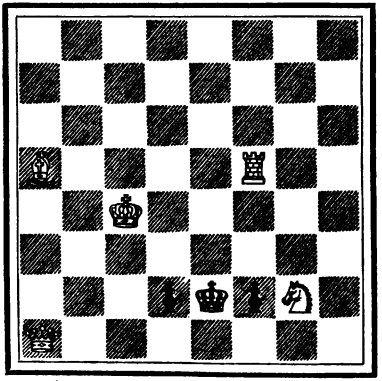
White—Eight pieces. White mates in two moves.

PROBLEM No. 28—By Charles Promislo. Black—Six pieces.



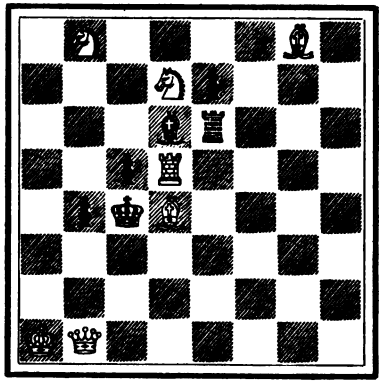
White—Eight pieces. White mates in two moves.

PROBLEM No. 29—By B. Albert. Black—Three pieces.



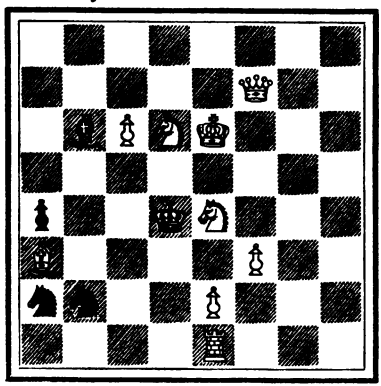
White—Five pieces. White mates in two moves.

PROBLEM No. 30—By the Rev. J. Jespersen. Black—Six pieces.



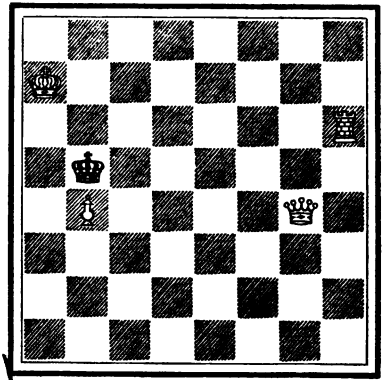
White—Seven pieces. White mates in two moves.

PROBLEM No. 31—By Dr. Samuel Gold. Black—Five pieces.



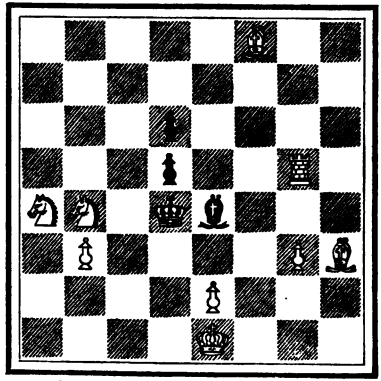
White—Nine pieces. White mates in two moves.

PROBLEM No. 32—Author unknown. Black—One piece.



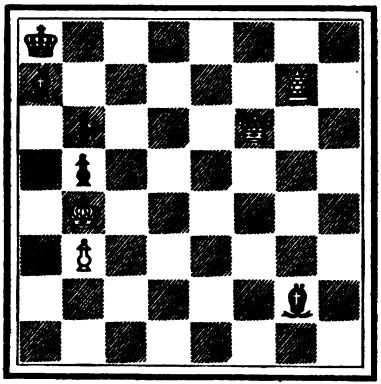
White—Four pieces. White mates in three moves.

PROBLEM No. 33—By G. Reichhelm. Black—Four pieces.



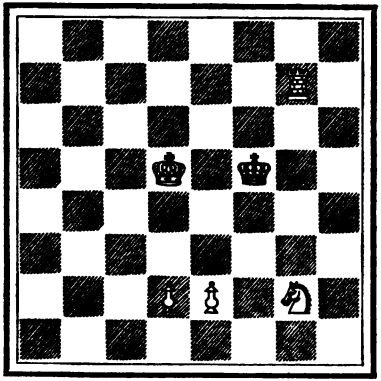
White—Nine pieces. White mates in two moves.

PROBLEM No. 34—By Sam Loyd. Black—Five pieces.



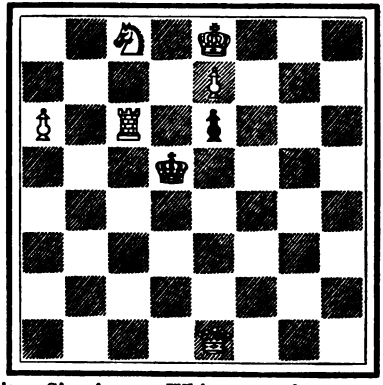
White—Four pieces. White mates in three moves.

PROBLEM No. 35—By Sigmund Gold. Black—One piece.



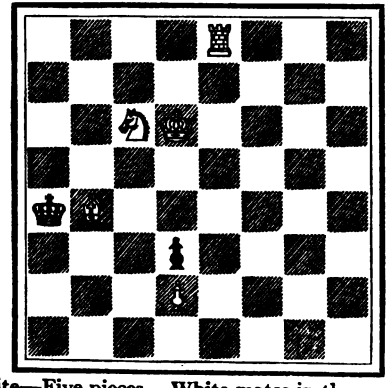
White—Five pieces. White mates in three moves.

PROBLEM No. 36—By Sigmund Gold. Black—Two pieces.



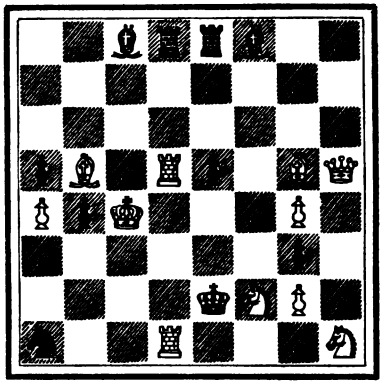
White—Six pieces. White mates in two moves.

PROBLEM No. 37—By Dr. Samuel Gold. Black—Two pieces.



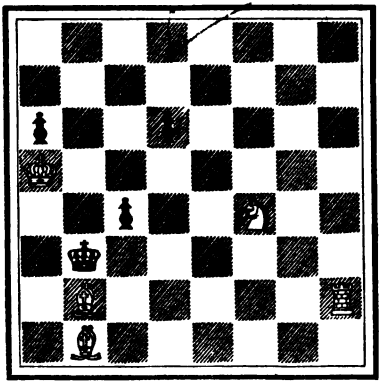
White—Five pieces. White mates in three moves.

PROBLEM No. 38—By Frank Janet. Black—Ten pieces.



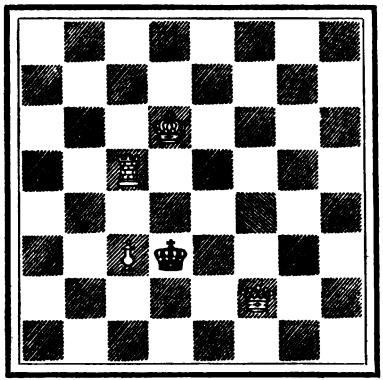
White—Eleven pieces. White mates in two moves.

PROBLEM No. 39—By C. H. Wheeler. Black—Four pieces.



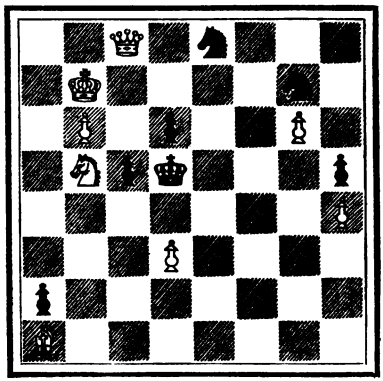
White—Five pieces. White mates in three moves.

PROBLEM No. 40—By F. Healy. Black—One piece.



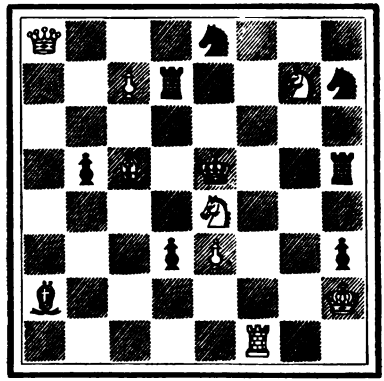
White—Four pieces. White mates in three moves.

PROBLEM No. 41—By William B. Rice. Black—Seven pieces.



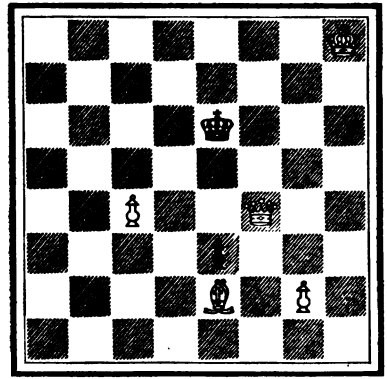
White—Eight pieces. White mates in two moves.

PROBLEM No. 42—By William B. Rice. Black—Nine pieces.



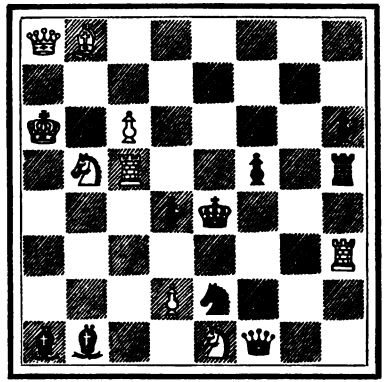
White—Eight pieces. White mates in two moves.

PROBLEM No. 43—By Dr. Samuel Gold. Black—Two pieces.



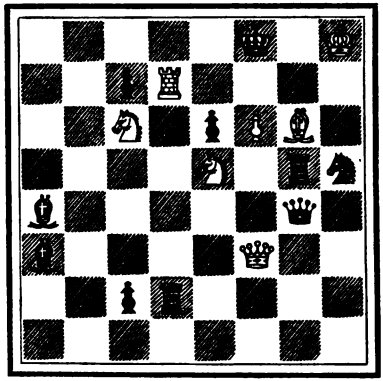
White—Five pieces. White mates in three moves.

PROBLEM No. 44—By William B. Rice. Black—Nine pieces.



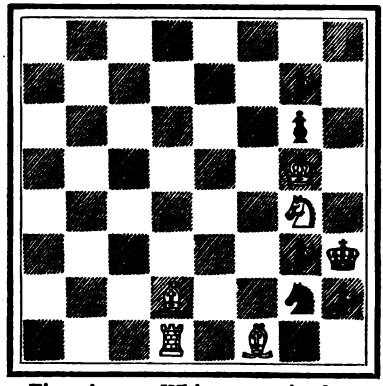
White—Nine pieces. White mates in two moves.

PROBLEM No. 45—By William B. Rice. Black—Ten pieces.



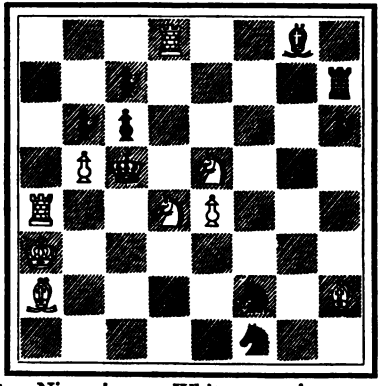
White—Seven pieces. White mates in two moves.

PROBLEM No. 46—By William B. Rice. Black—Six pieces.



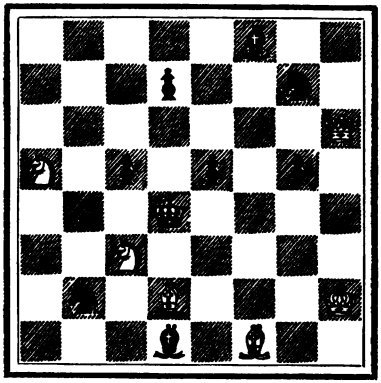
White—Five pieces. White mates in three moves.

PROBLEM No. 47—By Paul W. England. Black—Nine pieces.



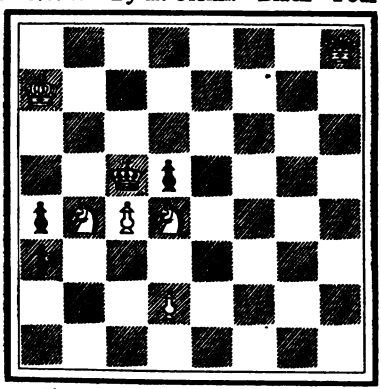
White—Nine pieces. White mates in two moves.

PROBLEM No. 48—By Paul W. England. Black—Nine pieces.



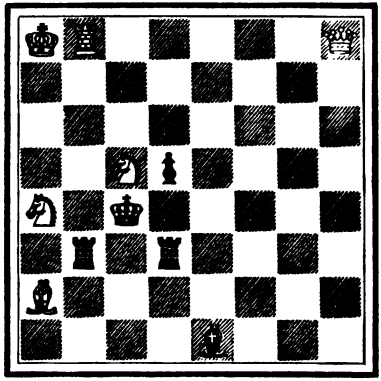
White—Six pieces. White mates in two moves.

PROBLEM No. 49—By E. Orsini. Black—Four pieces.



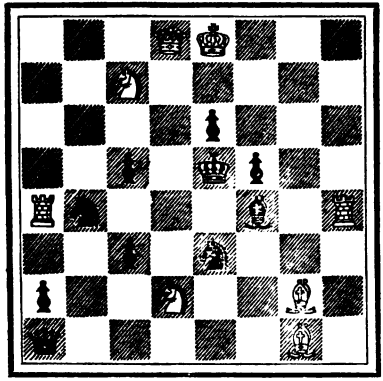
White—Six pieces. White mates in three moves.

PROBLEM No. 50—By Comins Mansfield. Black—Five pieces.



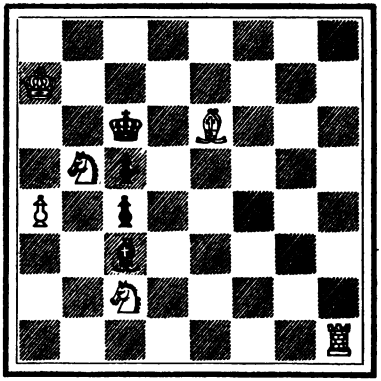
White—Six pieces. White mates in two moves.

PROBLEM No. 51—By G. W. M. Black—Ten pieces.



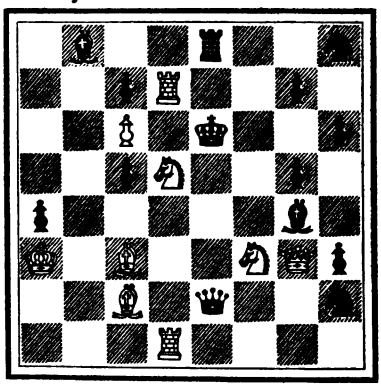
White—Eight pieces. White mates in two moves.

PROBLEM No. 52—By Dr. S. T. Buck. Black—Four pieces.



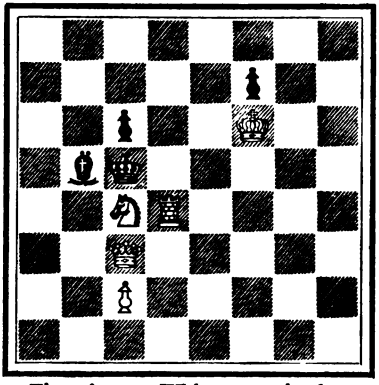
White—Six pieces. White mates in three moves.

PROBLEM No. 53—By David A. Mitchell. Black—Fourteen pieces.



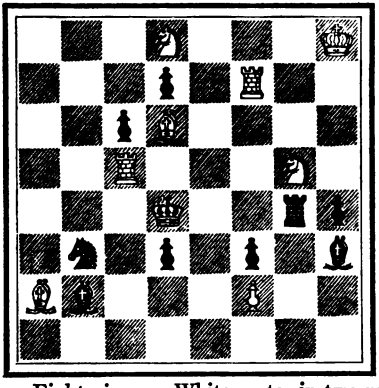
White—Nine pieces. White mates in two moves.

PROBLEM No. 54—By Conrad Bayer. Black—Four pieces.



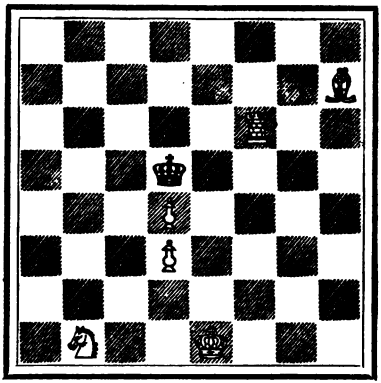
White—Five pieces. White mates in three moves.

PROBLEM No. 55—By P. H. Williams. Black—Ten pieces.



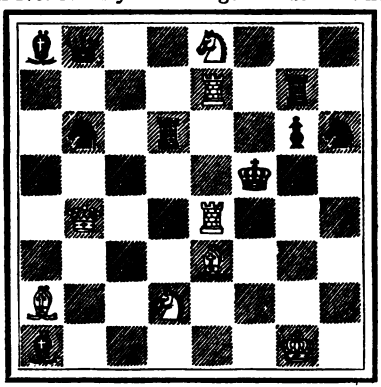
White—Eight pieces. White mates in two moves.

PROBLEM No. 56—By David A. Mitchell. Black—One piece.



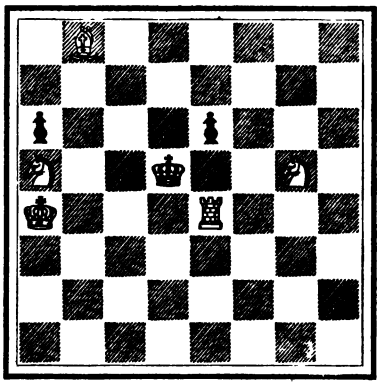
White—Six pieces. White mates in three moves.

PROBLEM No. 57—By F. Gamage. Black—Nine pieces.



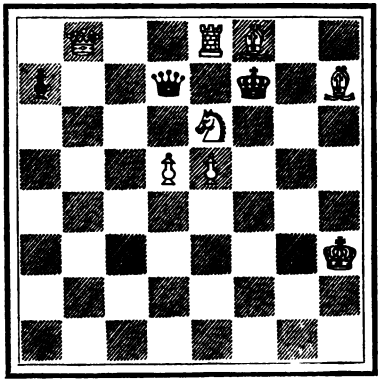
White—Eight pieces. White mates in two moves.

PROBLEM No. 58—By W. H. Taylor. Black—Three pieces.



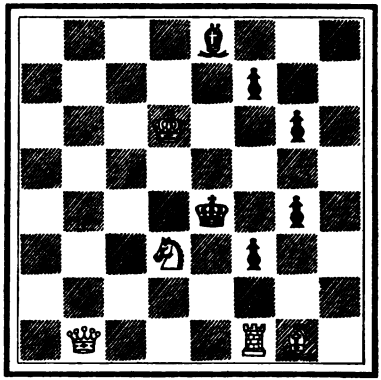
White—Five pieces. White mates in three moves.

PROBLEM No. 59—By William B. Rice. Black—Three pieces.



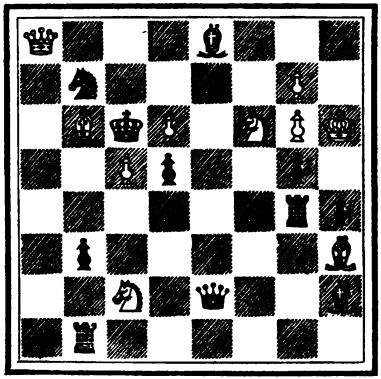
White—Eight pieces. White mates in two moves.

PROBLEM No. 60—By M. Havel. Black—Six pieces.



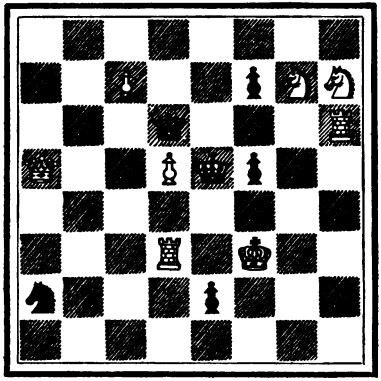
White—Five pieces. White mates in three moves.

PROBLEM No. 61—By Sam Loyd. Black—Eleven pieces.



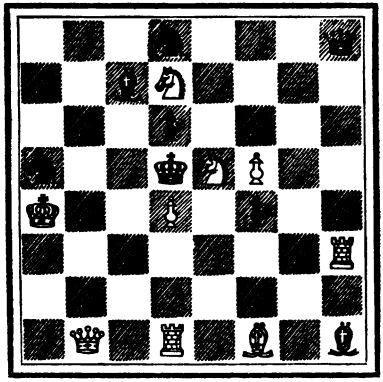
White—Ten pieces. White mates in three moves.

PROBLEM No. 62—By Charles Promislo. Black—Six pieces.



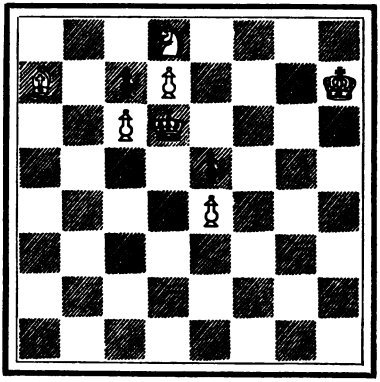
White—Eight pieces. White mates in two moves.

PROBLEM No. 63—By B. M. Neill. Black—Eight pieces.



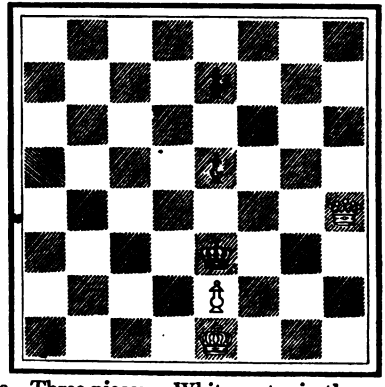
White—Nine pieces. White mates in two moves.

PROBLEM No. 64—By Max Kurschner. Black—Three pieces.



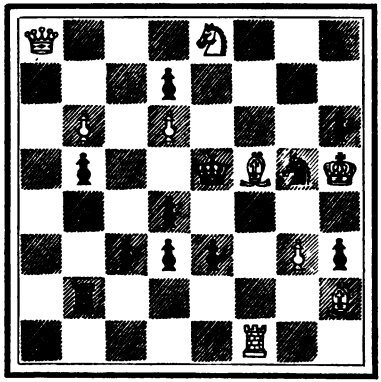
White—Six pieces. White mates in three moves.

PROBLEM No. 65—By Adolph Anderson. Black—Three pieces.



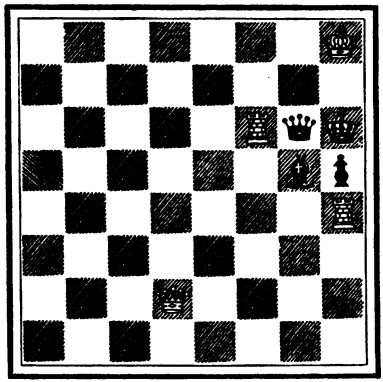
White—Three pieces. White mates in three moves.

PROBLEM No. 66—By Frank Gamage. Black—Eleven pieces.



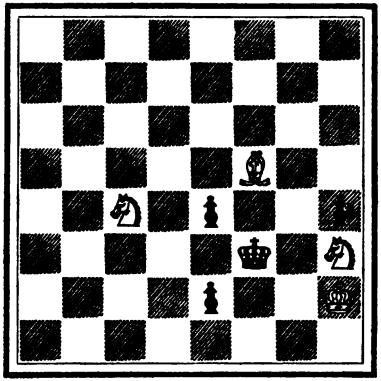
White—Nine pieces. White mates in two moves.

PROBLEM No. 67—By Sam Loyd. Black—Four pieces.



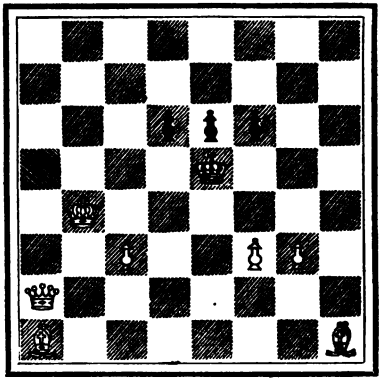
White—Four pieces. White mates in two moves.

PROBLEM No. 68—By H. W. Barry. Black—Four pieces.



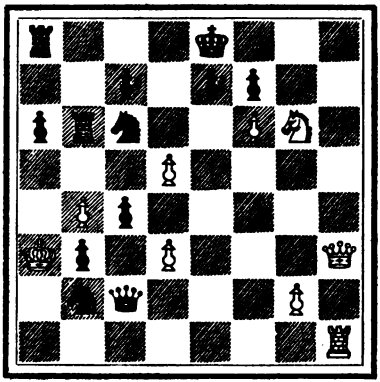
White—Four pieces. White mates in two moves.

PROBLEM No. 69—By Dr. Gilbert Dobbs. Black—Four pieces.



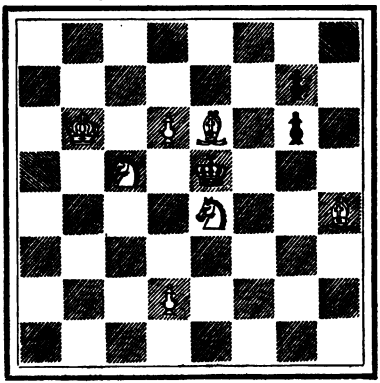
White—Seven pieces. White mates in two moves.

PROBLEM No. 70—By Rudolph Blankenburg. Black—12 pieces.



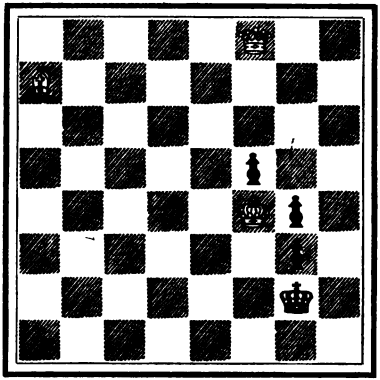
White—Nine pieces. White mates in three moves.

PROBLEM No. 71—By Dr. E. Lasker. Black—Three pieces.



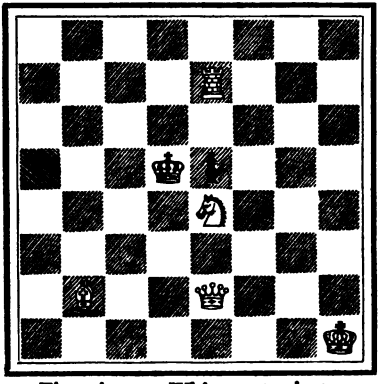
White—Seven pieces. White mates in two moves.

PROBLEM No. 72—By B. M. Neill. Black—Four pieces.



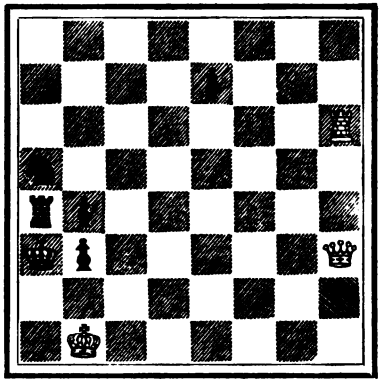
White—Three pieces. White mates in three moves.

PROBLEM No. 73—By William H. Rhawn. Black—Two pieces.



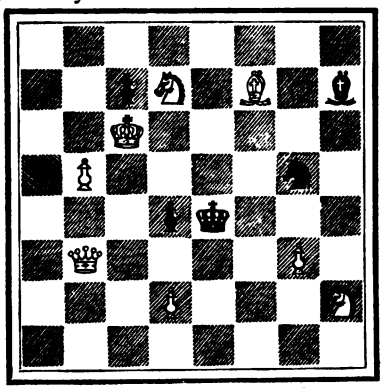
White—Five pieces. White mates in two moves.

PROBLEM No. 74—Black—Six pieces.



White—Three pieces. White mates in three moves.

PROBLEM No. 75—By William A. Shinkman. Black—Five pieces.



White—Eight pieces. White mates in two moves.

CHAPTER X

FOUR-HANDED CHESS

THERE seems to be no limit to the varieties of chess. For many years attempts have been made to improve on or change the style of the American and European game; but while several interesting novelties have been created, none has served to take the place of the standard game, until now it begins to look as though the game could not be improved upon.

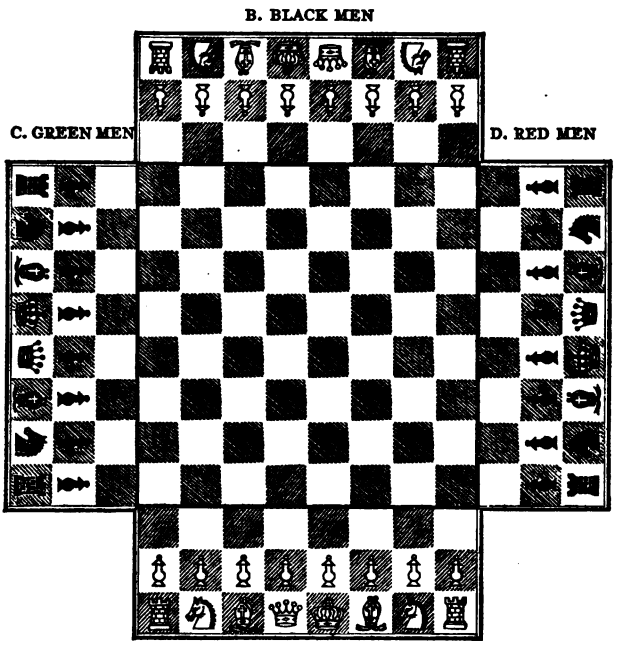
Through the courtesy of B. Rodgers, the Philadelphia checker expert, the writer has recently come into possession of a copy of Frere's Chess Hand Book, published in 1858, and containing a most interesting description of four-handed chess.

The game of chess for four persons is played on a board of 160 squares. From the sketch it will be seen that each of the four players has a set of men placed as indicated. We suppose the players to be A, B, C, and D, and that the four colors used are white, black, red, and green. It is right to observe that in all points, excepting such as are here indicated, the game for four is played similar to the game for two.

A and B play with the white and black pieces, in partnership against C and D, to whom are appropriated the green and red. The partners sit opposite each other.

The pieces are the same in number, but their position is slightly different at the beginning to what it is in the ordinary game. The only difference, however, relates to

the relative situations of the Kings and Queens, and this will be best gathered from the sketch presented. In the



THE BOARD AND MEN ARRANGED FOR PLAY

game of chess for two the Kings and Queens face each other, but here the King faces the Queen, etc.

The move passes round in turn, always to the left. Each player supports and assists his partner to the utmost, while he opposes the two adverse parties.

The Kings of the partners may move on to adjoining squares, and, of course, can go freely into the range of any of their partners' pieces. A Queen or other piece cannot give check to the partner's King.

No player is allowed to move a piece or Pawn the removal of which would open his partner's King to a check from either of the hostile powers, any more than he may uncover his own King to a similar check.

Each player supports his partner in an attack; thus, should A put his Queen in take of D's King, unsupported, and should C be unable to capture her or otherwise provide for the check, B may support the Queen, and even give mate in this compound manner.

The Pawns can only move one square at a time and not two squares on the first move as in the ordinary game.

It is the general rule not to permit castling in the game for four. With some persons, however, it is the custom to adopt it.

The Pawns do not become pieces when they reach the eight squares, such squares being friendly squares, because they are in the territory of your partner. But on a Pawn's attaining any one of the extreme line of squares right or left, it becomes a Queen. Thus, A can only Queen a Pawn by getting it to one of the end squares of D or C. It is evident from this that a Pawn can only Queen through making repeated captures.

When a Pawn has attained either one of the ultimate squares of the board belonging to your partner, such Pawn remains there as a Pawn, and moves back again

as a Pawn, one square at a time in the direction toward you. A Pawn which has reached either one of the eight ultimate friendly squares should be marked in some way to show that it has exchanged its own line of march for a power exclusively of backward motion. After the Pawn returns to the line from which it originally started, it moves forward again as it did at first.

As the partners sit opposite, it sometimes happens that their Pawns meet on the board. In every such case they are allowed to leap over the friendly Pawn and place themselves on the move upon the square beyond, always preserving their forward or backward motion, but never leaving their file save to capture.

The game is only won when the two partners are checkmated. Should one be checkmated and the other stalemated, the game is drawn as if both were stalemated.

Should a player be checkmated his pieces are not removed from the board, but must remain in the same position, his partner continuing the fight single-handed. Of course, while checkmated a player cannot move, and therefore misses his turn. His partner may at any time relieve him, if he can, from the checkmate, in which event his pieces regain life, and he again moves in his turn. While a player is in checkmate his pieces cannot be taken by the adversary, but they remain in the same position. In this case they present a species of "Caput mortuum," devoid of all offending properties; thus, should the squares be open the adverse Pawns or pieces may move between them, going into their check or range with impunity. They still, however, offer the inert resistance of a lifeless mass by blocking the squares they actually occupy.

CHAPTER XI

A BRIEF HISTORY OF THE GAME

CHESS was first known in India, according to historians, where allusions to the game began to appear in Sanskrit literature in the seventh century of our era. A number of passages from works of that period have been held by Sanskrit scholars to contain references to chess. The earliest reference occurs in Subandhu's Vasavadatta. In this work the author thus describes the rainy season:

"The time of the rains played its game with frogs for chessmen (nayadyutair), which, yellow and green in color, as if mottled with lac, leapt up on the black field (or garden bed) squares (koshthika)."

H. J. R. Murray in his excellent History of Chess says: "From the mention of two colors only we may perhaps infer that Subandhu was thinking of a two-handed form of chess. The reference to chess in this passage appears to me to be quite satisfactory."

From India the game spread round the world, but changed its characteristics with the changes in men's ideals, and especially as to the differences between the Aryan- or Indo-European, and the Mongolian. These differences prevent even chess, in any one form, being (for the next thousand years perhaps) really universal, unless we can claim universality for the European-American chess on the ground that there are now, even in China and Japan and wherever the European race can live, some

players of the European game, however few they may be to the hundred square miles. But the chess principle—the win by checkmate, with similarities as to most of the powers and positions of the pieces—is really universal.

The Indian origin of chess has long been established, and Mr. Murray's review of old and new evidence confirms the conclusion that the two-handed chaturanga, which is the parent game of all Oriental and European variants, cannot be traced further back than the beginning of the seventh century of our era. Board games are of much greater antiquity, of course; and every known people, with the exception of the ancient tribes of Australia and New Guinea, seem to have invented for co-operative diversion a game played with board and men falling into one of three groups: (1) race-games, in which the men are moved along a definite track; (2) hunt or siege games, in which one side endeavors to block or confine the adversary; (3) war games, in which the capture of prisoners play a considerable part. Typical European examples of these three groups are back-gammon (tables of nard in medieval times), fox and geese, and chess. Such pastimes are so numerous, so various, and so widely distributed in space and time that it is vain to seek a common ancestry. That games were played on a board of 8 x 8 squares in India centuries before the first mention of chaturanga is an undeniable fact. In one of the earliest Buddhist documents, dating back to the fifth century B. C., and purporting to record the actual words of Gautama, the recluse is warned to hold aloof "from games on boards with eight or ten rows of squares" and "from the same games played by imagining such boards in the air." This is the oldest known list of games and the old-

fashioned historians, who like to think that Noah relieved the dulness of his voyage by chess-playing, would have cheerfully taken the second prohibition as a proof that blindfold chess was practised in Gautama's days. There can be little doubt that the historic chess was the outcome of a long process of evolution and was not one man's invention any more than were the so-called Arabic numerals, which also originated in the brooding Indian mind.

In all probability, the earliest advance of chess was westward to Persia; the eastward advance was along three main lines. One route took the game by way of Kashmir to China, Corea, and Japan. A second, possibly that by which Buddhism traveled, gave chess to Further India. At a later date it spread to the Malays, Tibet, and the northern tribes of Asia. Meanwhile Persia had passed on chess to Byzantium, and Islam learnt the game as a result of the Mohammedan conquest of Persia. Henceforward the Moslems were the chief pioneers and purveyors of chess, carrying their game as far west as Spain, and eastward to India, where they imposed the Arabic nomenclature on the Northern and Central Provinces. Christian Europe had begun to learn chess from the Moors as early as 1000 A. D. From the Mediterranean shores it spread over France and Germany to England, to the Scandinavian lands, and to Iceland. And wherever it went it killed out the older board games (except backgammon) and became the chief indoor diversion of kings, chieftains, noblemen and their womenfolk. Everywhere a knowledge of it was regarded as ennobling; expert players were highly honored, richly rewarded. Chess migated the manners of the age and provided a

means whereby the lover and the beloved, Ferdinand and Miranda, might entertain one another over the board.

It was not until chess entered Western Europe that it took its place in the main stream of modern civilization and progressed in form and rule until it assumed its present perfection. Chess was first played by Christians under the same code that was followed throughout the Mohammedan world, and for a considerable period (down to 1200 A. D. perhaps) there was no serious difference of rule or move "from the Indus to the Atlantic" and from Sahara to Iceland. Thus for a time the present universality of chess, a common language of joie-de-jouer all over the world, was anticipated. But the Moslem style stood still after the brief but brilliant creative epoch of Islamism had ceased; and any change for the better that afterward occurred in Moslem theory and practice was due to the reflex influence of the progressive chess of Europe.

CHAPTER XII

SOLUTIONS TO CHESS PROBLEMS

No. 1, two moves, K—B6.
No. 2, three moves, R—B7, etc.
No. 3, three moves, Kt—K6, etc.
No. 4, three moves, K—K2, etc.
No. 5, three moves, R—QR8, etc.
No. 6, two moves, K—B2.
No. 7, two moves, R—KB6.
No. 8, two moves, Q—QKt4.
No. 9, two moves, B—B5.
No. 10, two moves, B—Kt2.
No. 11, two moves, B—K4.
No. 12, two moves, Q—QR sq.
No. 13, two moves, P—B8, claiming a Bishop.
No. 14, two moves, B—B8.
No. 15, two moves, B—Q5.
No. 16, two moves, P—Kt3.
No. 17, two moves, QKt—Q7.
No. 18, three moves, R—KR sq., etc.
No. 19, three moves, B—Kt2, etc.
No. 20, two moves, R—Kt3.
No. 21, two moves, R—K8.
No. 22, two moves, P—B6.
No. 23, two moves, Kt—Kt5.
No. 24, two moves, Q—QB2.
No. 25, three moves, R—QB2.

No. 26, three moves, B—R5, etc.
No. 27, two moves, R—Kt5.
No. 28, two moves, R—KB2.
No. 29, two moves, Q—Q4.
No. 30, two moves, B—B3.
No. 31, two moves, Q—QB7.
No. 32, three moves, R—KR4, etc.
No. 33, two moves, R—K5.
No. 34, three moves, R—KB7, etc.
No. 35, three moves, Kt—B4, etc.
No. 36, two moves, Q—R4.
No. 37, three moves, Kt—Q4, etc.
No. 38, two moves, B—B4.
No. 39, three moves, B—K4.
No. 40, three moves, K—Q7, etc.
No. 41, two moves, Q—B7.
No. 42, two moves, Kt—Q2.
No. 43, three moves, P—B5, etc.
No. 44, two moves, Q—Kt7.
No. 45, two moves, Kt—Q4.
No. 46, three moves, B—K sq., etc.
No. 47, two moves, B—B7.
No. 48, two moves, Q—QB6.
No. 49, three moves, Q—Q8.
No. 50, two moves, Kt—Q7.
No. 51, two moves, K—Q7.
No. 52, three moves, R—QB sq., etc.
No. 53, two moves, Q—B4.
No. 54, three moves, Q—Kt2, etc.
No. 55, two moves, B—B8.
No. 56, three moves, K—B2, etc.
No. 57, two moves, Q—Kt, sq.

No. 58, three moves, R—K2, etc.
No. 59, two moves, Q—Kt5.
No. 60, three moves, Q—B2, etc.
No. 61, three moves, Kt—K4 etc.
No. 62, two moves, Kt—B6.
No. 63, two moves, Kt—Q3.
No. 64, three moves, B—B2, etc.
No. 65, three moves, Q—QKt4, etc.
No. 66, two moves, R—QKt, sq.
No. 67, two moves, R(R4)—KB4.
No. 68, two moves, B—Kt6.
No. 69, two moves, Q—KR2.
No. 70, three moves, Q—K6, etc.
No. 71, two moves, Kt—Kt5.
No. 72, three moves, Q—Kt4, etc.
No. 73, two moves, B—Q4.
No. 74, three moves, R—Q6, etc.
No. 75, two moves, Q—Q sq.

POPULAR HAND-BOOKS

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